

THE DIAPASON

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Twenty-second Year—Number Four.

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FOUR-MANUAL SKINNER FOR TRINITY COLLEGE

WILL OCCUPY FINE CHAPEL

Beautiful New Edifice on Campus at Hartford, Conn., To Be Equipped with Instrument—Stop Scheme Prepared for It.

Another institution of learning is to be equipped with a large new organ. Trinity College, at Hartford, Conn., has awarded to the Skinner Organ Company the contract for a four-manual instrument. This organ is to stand in an exquisitely beautiful chapel—another addition to a long list of remarkable edifices lately erected on the campuses of large colleges and universities, as recorded in the news columns of The Diapason and frequently pictured in the advertising columns.

For the Trinity College organ the following stop scheme has been prepared:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Third Diapason, 8 ft., 61 pipes.
Principal Flute, 8 ft., 61 pipes.
Erzähler (prepared for), 8 ft.
Quint, 5½ ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 5 ranks, 305 pipes.
Tromba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Chimes (prepared for), 25 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Echo Gamba, 8 ft., 73 pipes.
Echo Gamba Celeste (prepared for), 8 ft.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.
Carillon (prepared for), 3 ranks.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Contra Spitzflöte, 16 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Gemshorn, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo (prepared for), 2 ft.
Sesquialtera, 4 ranks, 244 pipes.
Clarinet, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.

SOLO ORGAN.

Orchestral Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Concert Flute (prepared for), 4 ft.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis (on heavy wind), 8 ft., 73 pipes.

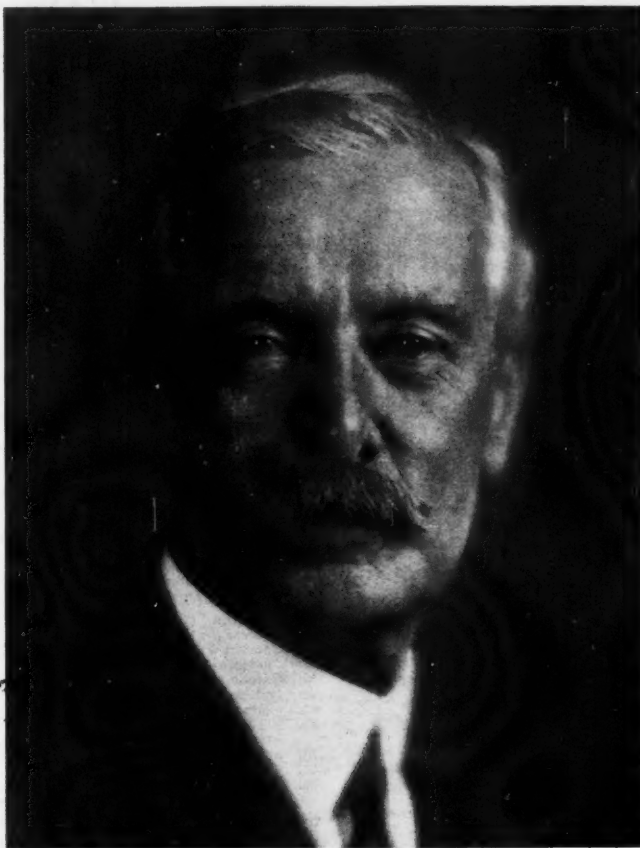
PEDAL ORGAN.

Contra Bass, 32 ft., 12 pipes.
Diapason (bearded), 16 ft., 32 pipes.
Metal Diapason (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (Swell), 16 ft., 32 notes.
Spitzflöte (Choir), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Bombarde (metal), 32 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Waldhorn (Swell), 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Chimes (Great).

Schlieder in Chicago This Summer.

Frederick Schlieder, whose activities have included master classes in his system of creative music in all parts of the United States, as well as in Paris, will be in Chicago the coming summer, giving organists in this vicinity an opportunity to receive the benefit of his method and to come into closer touch with him. Mr. Schlieder has been engaged to conduct classes as a member of the summer faculty of the Chicago Musical College.

T. Tertius Noble, Fifty Years a Church Musician



NOBLE SERVES FIFTY YEARS

Semi-Centennial as Church Musician—Dinner by N. A. O. March 16.

A noteworthy anniversary will be observed in New York March 15 when Dr. T. Tertius Noble, organist and master of the choristers at St. Thomas' Church, on Fifth avenue, will mark his fiftieth anniversary as an active church musician. The event will be celebrated not only by Dr. Noble's church, but by the organists of many other New York churches, whose example will be followed by those in charge of the music in churches throughout the country. At the same time Dr. Noble's compositions will be played and sung in at least forty cathedrals in England. At St. Thomas' all the music of the day will consist of compositions of Dr. Noble at the morning and afternoon services. At his "hour of organ music" in the evening the program will consist of works by Dr. Noble.

Monday, March 16, Dr. Noble will be the guest at a dinner in his honor which is to be given by the National Association of Organists, of which he was president for three years and in which organization he has long been active. This dinner will be at 6:30 in connection with a meeting at the First Presbyterian Church, Fifth avenue and Twelfth street, New York City. The association will conduct a forum in the chapel of the church at 3 o'clock in the afternoon.

At 8:15 in the evening a festival service will be held in the church auditorium under the direction of Dr. William C. Carl, assisted by the full choir and soloists. The program will include selections of modern church music, now commanding wide attention, in addition to numbers relating to music and worship in the ministry of music. The address will be made by Dr. J. Valdemar Moldenhawer, minister of the First Church. The Skinner organ, recently remodeled, will be used, and the soloists, Grace Kerns, soprano; Amy Ellerman, alto; Dan Gridley,

tenor, and Edgar Schofield, bass, will sing, besides the motet choir of the church. This service will be open to the public.

In an appeal to all its members sent out from N. A. O. headquarters the following statement is made:

"On March 15, Dr. T. Tertius Noble, organist and choirmaster of St. Thomas' Church, New York, celebrates his fiftieth anniversary as a church musician. It would be a fitting tribute to one of the outstanding composers of church music if organists throughout the country would observe this date by using Dr. Noble's music on their church programs. As Noble compositions are by no means a rarity in most churches, it would be well to insert a notice in the bulletin as to the reason for their use on this occasion. We would also strongly recommend that N. A. O. chapters observe this anniversary at their March meetings."

T. Tertius Noble has made for himself a very definite place in the musical world, not only as the director of the choir of St. Thomas', and as a prolific composer of sacred music, but as a performer at his organ recitals, which have attracted wide attention and large audiences. Among those who carry on the ideals of the liturgical music of the great English cathedrals, Dr. Noble is an important figure. He was the first of these men to visit the United States, and since 1913 has made his home in this country.

Born in 1867 in the city of Bath, England, he appeared as a concert pianist when only 11 years of age, and at 13 he was appointed organist of All Saints' Church, Colchester. At the Royal College of Music, London, he studied under Parratt, Stanford and Bridge. While organist and choirmaster of York Minister in 1897 he founded the York Symphony Orchestra and revived the famous festivals. He has played several thousand organ recitals.

[On page 34 of this issue will be found an interesting account of the career of T. Tertius Noble, as recorded by himself at the request of The Diapason.]

KILGEN FOUR-MANUAL FOR BIG TEXAS CHURCH

FORT WORTH ORGAN DESIGN

New Plant Occupies City Square—Tone Openings in Form of Three Grilles Representing Gothic Windows.

In the beautiful new edifice of the First Methodist Church, South, at Fort Worth, Tex., a large four-manual organ is to be installed by George Kilgen & Son of St. Louis. The instrument will be placed in three specially designed chambers in the main auditorium at the chancel end, with an echo division of seven stops in the dome, approximately 130 feet from the main organ. This instrument will complete the equipment of one of the largest church plants in the West. The new buildings occupy a space 280 by 296 feet and the site covers an entire square. The church was designed by W. G. Clarkson & Co. of Fort Worth.

Following the general line of architecture the three organ chambers in the east, or chancel, end of the church will have tone openings directly into the main auditorium through three beautiful grilles, representing three large Gothic windows. These windows will be leaded in diamond shape, but without glass, thus giving full egress for the organ tone.

The organ specification was prepared by Alfred G. Kilgen, first vice-president of the Kilgen Company, in consultation with Will Foster, organist, and is as follows:

GREAT ORGAN.

Major Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Third Diapason, 8 ft., 61 pipes.
Flauto Major, 8 ft., 61 pipes.
Violoncello, 8 ft., 61 pipes.
Clarabella, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Ripieno Minore, 4 ranks, 122 pipes, 244 notes.

Ripieno Maggiore, 6 ranks, 183 pipes, 366 notes.
Ripieno Fondamento, 8 ranks, 488 notes.
Tuba Harmonic, 8 ft., 61 pipes.
Chimes, 25 tubes.
Harp, 8 ft., 61 bars.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Solo Violin, 8 ft., 73 pipes.
Viola d'Orchestra, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe Horn, 8 ft., 73 pipes.
Oboe d'Amour, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp, 8 ft., 61 notes.
Tremolo.

CHOIR ORGAN.

Contra Viols, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Cello, 8 ft., 61 notes.
Viola, 8 ft., 61 notes.
Dolce, 8 ft., 61 notes.
Flute, 4 ft., 61 notes.
Violetta, 4 ft., 73 pipes.
Piccolo Harmonic, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Harp, 8 ft., 61 notes.
Celesta, 4 ft., 61 notes.
Tremolo.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Tibia Clausa, 8 ft., 73 pipes.
Solo Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

Gedeckt, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Fern Flöte, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Wald Horn, 8 ft., 61 pipes.

Chimes, 25 notes.
Tremolo.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
First Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Contra Viole, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave Bass, 8 ft., 12 pipes, 32 notes.
Violoncello, 8 ft., 12 pipes, 32 notes.
Flute, 8 ft., 12 pipes, 32 notes.
Flauto Dolce, 8 ft., 32 pipes.
Octave Flute, 4 ft., 12 pipes, 32 notes.
Fugara, 4 ft., 12 pipes, 32 notes.
Tuba Profunda, 16 ft., 12 pipes, 32 notes.

ORDERS FOR HALL ORGANS

Four Contracts of Special Interest Reported by Builders.

In spite of the business depression, the Hall Organ Company, West Haven, Conn., reports a number of new contracts. Among these orders are four of special interest. William Ripley Dorr, Los Angeles representative, has just closed a contract for the installation of a Hall in the Eleventh Church of Christ, Scientist. The Kent School, at Kent, Conn., is to have a new organ installed in the school chapel, where approximately 450 boys gather for religious services. This is one of the most prominent boys' preparatory schools in the East. A Hall is to be installed in Bethany Evangelical Lutheran Church at Elmhurst, L. I. Work is to start immediately on the installation, which should be completed by Easter. The Congregational Church at Newtown, Conn., has also signed a contract for a Hall.

Barnes Memorial Organ Opened.

Dedication of the three-manual organ built by M. P. Möller for Epworth Methodist Church, Kenmore and Berwyn avenues, Chicago, in the center of the north short district, took place on the evening of Feb. 22, with William H. Barnes at the console. Mr. Barnes played before an audience which completely filled the edifice. This church has been enlarged and entirely redecorated. The organ is an effective instrument, whose specification of stops was published in The Diapason Oct. 1, 1930. It is a memorial to the late Charles O. Barnes and was presented to the church by Mr. Barnes' widow and his two sons, William H. and Harold O. Barnes. In addition to the main console there is a two-manual console in the chapel, from which the stops of the choir division are played, giving the instrument double usefulness. Mr. Barnes, for fourteen years organist of the church, but now of the First Baptist of Evanston, played a varied and interesting program, which evoked a tribute of applause at its close. His selections included: "Caprice Heroique," Bonnet; Andante Cantabile from Sixth Symphony, Tchaikovsky; Scherzo, Rogers; Andante ("Grande Piece Symphonique"), Franck; Chorale in E major, Franck; "Evening Harmonies," Karg-Elert; Allegretto, Wolsstenholme; "Dripping Spring," Clokey; Prelude to "Lohengrin," Wagner; "Beside the Sea," Schubert; Finale from First Sonata, Guilmant. The closing selection was Handel's "Hallelujah Chorus," sung by the chorus choir, under the direction of Miss Mary Porter Pratt, organist of the church, with Miss Pratt at the organ. The work of the choir showed it to be a decidedly capable organization.

Ralph U. Domin's Works Sung.

On Feb. 15 the monthly evensong at the First Methodist Episcopal Church in North Adams, Mass., took the form of an anniversary service for Ralph U. Domin, the organist and minister of music, who on that day completed five years of service in this church. The soloists and combined choirs rendered some of Mr. Domin's compositions. The solos were: For tenor, "Lead, Kindly Light," for soprano, "Hearken Unto Me," and for contralto, "I Will Lift Up Mine Eyes unto the Hills." The choirs sang Mr. Domin's anthem, "Arise, Ye People," which he composed for the dedication of the beautiful new edifice completed two years ago. Mr. Domin's introit and responses for the evening service were also used. The service closed with the rendition of Gounod's "Gallia."

VANDERBILT UNIVERSITY ORGAN FOR PARK COLLEGE BUYS AEOLIAN ORGAN

FOR ITS NEW AUDITORIUM

Large Four-Manual Designed for Memorial Building Presented to Famous Southern Institution at Nashville, Tenn.

Vanderbilt University is the latest American institution of learning to let the contract for a large organ. The order was given in February to the Aeolian Company. This award calls attention to the number of large organs recently installed or purchased by Southern colleges.

Vanderbilt University, situated at Nashville, of which Dr. J. H. Kirkland is chancellor, is one of the prides of the state of Tennessee. It was made possible by Commodore Vanderbilt, the financier and railroad builder of New York, and it has received numerous generous gifts from the members of the Vanderbilt family, sons and grandsons of the founder.

The new organ will be a four-manual. It will be installed in the Neely Memorial Auditorium erected by Mrs. Neely in memory of her husband, the late G. M. Neely, for many years a trustee of the university.

The stop specification is as follows:

GREAT.

Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Third Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Concert Flute (from Choir), 8 ft., 73 notes.

Gamba, 8 ft., 73 pipes.
Dulciana (from Choir), 8 ft., 73 notes.
First Octave, 4 ft., 73 pipes.
Second Octave (from Diapason), 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Twelfth, 2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Harp, 61 tones.
Chimes, 20 tones.
Tremolo.

SWELL.

Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt (from Bourdon), 8 ft., 73 notes.
Flute Celeste, 8 ft., 134 pipes.
Salicional, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Flute (from Bourdon), 4 ft., 73 notes.
Flageolet (from Bourdon), 2 ft., 61 notes.
Mixture (String), 3 rks., 183 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp (from Great), 61 notes.
Chimes (from Great), 8 ft., 20 notes.
Tremolo.

CHOIR.

Contra Dulciana (Ext. Dulciana), 16 ft., 12 pipes, 73 notes.
Diapason (from Great), 8 ft., 73 notes.
Gross Flöte (from Great), 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute (from Great), 4 ft., 73 notes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp (from Great), 61 notes.
Chimes (from Great), 8 ft., 20 notes.
Tremolo.

SOLO.

English Horn, 8 ft., 73 pipes.
Flute (Orchestral), 8 ft., 73 pipes.
Cello, 8 ft., 73 pipes.
Cello Celeste, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Harp (from Great), 61 notes.
Chimes (from Great), 8 ft., 20 notes.
Tremolo.

PEDAL.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Contra Dulciana (from Choir), 16 ft., 32 notes.
Octave (Ext. Diapason), 8 ft., 12 pipes.
Flute (Ext. Bourdon), 8 ft., 12 pipes.
Gedeckt (from Swell), 8 ft., 32 notes.
Flute (Ext. Bourdon), 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Posaune (from Swell), 16 ft., 32 notes.
Chimes (from Great), 8 ft., 20 notes.

In his recital at the South Congregational Church of New Britain, Conn., Feb. 24, Joseph C. Beebe gave a request program of works of Bach. Seventeen of the chorale preludes were played.

ORGAN FOR PARK COLLEGE Kimball to Build Three-Manual for Missouri Institution.

Park College, Parkville, Mo., one of the oldest educational institutions in the Middle West, has awarded a contract to the Kimball Company for a three-manual organ, with preparations for the future addition of an echo division. The instrument will be installed by June 1. The specification was designed by William H. Barnes of Chicago. Herbert E. Hyde conducted the negotiations for the Kimball Company.

The stop specification is as follows:

GREAT ORGAN (Enclosed).

1. Open Diapason, 16 ft., 85 pipes.
2. First Diapason, 8 ft., 61 pipes.
3. Second Diapason (from No. 1), 8 ft., 61 notes.
4. Clarabella (extension of No. 40), 8 ft., 17 pipes.
5. Concert Flute, 8 ft., 61 pipes.
6. Octave (from No. 1), 4 ft., 61 notes.
7. Flute Harmonique, 4 ft., 61 pipes.
8. Grave Mixture, 2 rks., 122 pipes.
9. Trumpet, 8 ft., 61 pipes.
10. Chimes, 20 tubes.

SWELL ORGAN.

11. Bourdon, 16 ft., 97 pipes.
12. Diapason, 8 ft., 73 pipes.
13. Chimney Flute (from No. 11), 8 ft., 73 notes.
14. Salicional, 8 ft., 73 pipes.
15. Vox Celeste, 8 ft., 73 pipes.
16. Spitz Flöte Celeste, 8 ft., 134 pipes.
17. Octave, 4 ft., 73 pipes.
18. Flute (from No. 11), 4 ft., 73 notes.
19. Nazard (from No. 11), 2 ft., 61 notes.
20. Piccolo (from No. 11), 2 ft., 61 notes.
21. Wald Horn, 16 ft., 85 pipes.
22. Horn (from No. 21), 8 ft., 73 notes.
23. Clarion (from No. 21), 4 ft., 61 notes.
24. Oboe, 4 ft., 73 pipes.
25. Vox Humana, 8 ft., 61 pipes.
26. Harp (prepared for), 49 bars.

CHOIR ORGAN.

27. Diapason (from No. 3), 8 ft., 61 notes.
28. Concert Flute (from No. 5), 8 ft., 61 notes.
29. Gamba, 8 ft., 73 pipes.
30. Dulciana, 8 ft., 73 pipes.
31. Unda Maris, 8 ft., 61 pipes.
32. Flute Harmonique (from No. 7), 4 ft., 61 notes.
33. Dulcet (from No. 30), 4 ft., 61 notes.
34. Clarinet, 8 ft., 73 pipes.
35. Harp (from No. 26), 8 ft.

36. Harp (from No. 26), 4 ft.
Tremolo.

ECHO ORGAN (prepared for).

Gedeckt, 8 ft.
Flute, 4 ft.
Viol Aetheria, 8 ft.
Vox Angelica, 8 ft.
Vox Humana, 8 ft.
Chimes.

PEDAL ORGAN.

37. Resultant (from Numbers 38 and 39), 32 ft., 32 notes.
38. Diapason, 16 ft., 44 pipes.
39. Second Diapason (from No. 1), 16 ft., 32 notes.
40. Bourdon, 16 ft., 44 pipes.
41. Second Bourdon (from No. 11), 16 ft., 32 notes.
42. Octave (from No. 38), 8 ft., 32 notes.
43. Flute (from No. 40), 8 ft., 32 notes.
44. Flauto Dolce (from No. 11), 8 ft., 32 notes.
45. Wald Horn (from No. 21), 16 ft., 32 notes.

Blodgett Dedicates Chicago Organ.

The three-manual Skinner organ installed in the beautiful First Unitarian Church, on the south side of Chicago, was heard in a dedicatory recital played Feb. 5 by Walter Blodgett, former organist of the church. The instrument is one of forty-four speaking stops. Mr. Blodgett demonstrated its fine qualities with the following compositions: "Vision," Rheinberger; "Hour of Joy," Bossi; "Herzliebster Jesu," Brahms; Canon in B major, Schumann; Sketch in C minor, Schumann; Prelude in B minor, "Schmücke dich, O liebe Seele," "In dulci jubilo," "Anna Magdalena's March" and Prelude and Fugue in G major, Bach; Second Serenade, G. W. Andrews; "Sunshine and Shadow," Gale; "The Sleep of the Infant Jesus," Somervell; Movement in Sonata Form, Walter Blodgett; Arabesque, Vierne; Scherzetto, Vierne; "Jesu, Joy of Man's Desiring," Bach; Toccata, Le Froid de Mereaux; "Tu es Petrus," Mulet.

Aeolian for Decatur Church.

The beautiful new First Church of Christ, Scientist, Decatur, Ill., is to have a medium-sized two-manual organ, including chimes, made by the Aeolian Company of New York. The instrument is a gift to the church from an anonymous donor.

JUST PUBLISHED

The Oxford Series of Easy Anthems

Edited by Ernest Bullock, Organist, Westminster Abbey

A new series to which most of the outstanding present day English church composers will contribute. The series is intended to fit the needs of small choirs with few Altos or Tenors, and to supply them with easy material of musical worth, written in a style not usually associated with easy anthems.

- E.1 E. C. Bairstow. The Day Draws on with Golden Light (Easter) .16
Founded on Angers Church Melody, the anthem is written in the style of an Extended Choral with independent organ accompaniment. The verses are treated antiphonally in unison for men's and women's voices or in three-part harmony.
- E.2 Hubert Middleton. For the Beauty of the Earth (General use) .16
For S. T. and Bar. B. Verses full in unison for men or women with refrain always full in three-part harmony.
- E.4 Ernest Bullock. O Sing to the Lord (General use) .16
For S. T. and Bar. Words from English Hymnal 291. Written in two vocal lines only; verses treated in descant or in canon, with fairly free organ part.
- E.5 E. T. Cook. Christ Being Raised from the Dead (Easter) .12
For S. A. T. (optional) and B. Though written in four-part harmony, the tenor part is optional. Organ and voices used antiphonally.

BACH CHORALS FOR EASTER

- CMS 16A Jesu, Joy of Man's Desiring .12
Also available as Solo Song and as unison chorus; as Organ Solo; and for Violin (or Cello) and Organ.
- CMS 17A All Glory, Laud, and Honour (Palm Sunday) .10
Verse 1 as simple choral; verse 2 for Sopranos only; verse 3 as choral more elaborately harmonized.
- CMS 17B Awake, Thou Wintry Earth (Easter) .12
Extended choral; organ part laid out on three staves. Choral quite simple.

LITURGICAL MOTETS by Healey Willan

5. Rise Up, My Love, My Fair One (Easter) .15
6. O King of Glory (Ascensiontide) .15
7. Lo for the Time Appointed .15

LENTEN CANTATA

- The Lamb of God. Chastey Hector .15
Choruses only .50

"The composer writes fluently and effectively for both voices and organ. There is much excellent stuff in the choruses, and the numerous solo numbers are treated with taste and skill."

Musical Times, April, 1930.

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FIRST OF SEVEN ESTEY SCHOOL ORGANS OPENED

GERMANI AT THE CONSOLE

Instrument in Theodore Roosevelt High School, New York, Dedicated with Recital and Addresses—Proceeds Go to Needy.

Fernando Germani, the Italian organist, dedicated the first of seven three-manual Estey automatic reproducing organs to be placed in New York public schools this season with a recital at Theodore Roosevelt High School in New York on the afternoon of Jan. 21. The audience included a number of prominent educators in both public and parochial schools, musicians, high school students and music-lovers from all sections of the city. The recital was under the auspices of the board of education and the proceeds were devoted to the relief of the unemployed among students' families. William R. Hayward, principal of the school, was in charge of arrangements and Dr. Harold S. Campbell, deputy and associate superintendent of schools, presided.

The first half of the program, including short addresses by Mr. Hayward, Dr. Campbell and George H. Gartlan, director of music in the New York schools, was broadcast by the Columbia Broadcasting System, on a national hookup involving thirty-nine stations, in which the part which the new organ will play in school activities was emphasized. Other prominent guests present were Dr. Hugo Newman, principal of the New York Training School for Teachers; Dr. Arthur H. Brandenburg, music supervisor of the Elizabeth, N. J., schools, both accomplished organists, and several members and officials of the board of education.

"We in the school have looked forward to the day when an organ worthy of the thousands of young people in attendance here should be installed," said Mr. Hayward. "This day has arrived and it is an occasion of much rejoicing."

"Music is not only one of the greatest sources of genuine pleasure to humanity, but it speaks a language that all can understand. It is a great civilizer, and it should be the privilege of all to hear the finest and best. This splendid new Estey organ will enable us to listen to the finest music, for it is of the fully automatic reproducing type, and a large library of classical music played by masters goes with this organ. Also, it is equipped with a special system of wiring for visual aid in instruction. Electric bulbs over the stop tablets on the keydesk are lighted as the pipes or instruments they control are brought into the composition by the automatic playing of the roll, thus associating in the minds of students the tones or groups of tones with the stop tablets which, in manual playing, control them."

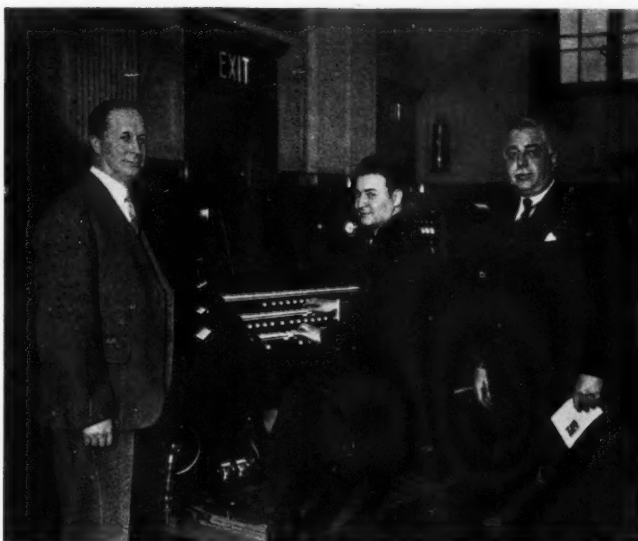
Dr. Campbell presided and introduced Mr. Germani. The opportunity for enjoyment which this organ offers students and instructors in the school was emphasized by Mr. Gartlan.

"To me," he said, "there is always something thrilling in opportunity—a new highway being opened, where in some future day many humans may pass, seeking to live and progress; a book with opened leaves, awaiting the human hand and the brain to absorb inspiration and knowledge; a wonderful instrument, capable of reproducing the works of great musicians; an organ, with all its hidden potentialities, able to reproduce the works of the masters. Many composers have given their talents to interpret the lyrics of great poets, and now this organ may peal forth its message."

"It would be a transient message if it did not register in the hearts and consciousness of at least someone. If this instrument brings cheer to the weary, inspiration to the ambitious, solace to the unhappy—if it brings to the heart of a little child a new faith in himself—if it brings joy, and I know it will, the director of music in the city of Greater New York will be happy."

Mr. Germani rendered six selections, including several of his own arrangements, in a way which evoked almost tumultuous applause, and an enthusias-

Germani at First of Seven Estey School Organs



FERNANDO GERMANI, noted Italian organist, is shown at the console of the new Estey organ with William R. Hayward, principal of the Theodore Roosevelt High School, New York, (at left) and Dr. Harold G.

Campbell, deputy and associate superintendent in charge of New York City high schools, before the recital which marked the dedication of the new organ, the first of seven being installed in New York high schools.

tic reception at the conclusion of his encore number kept him busy autographing copies of the program. His program opened with a movement from the Handel Concerto in G minor. Following this he played three movements from a Corelli violin sonata, his own transcription. The Berceuse of Max Reger gave Mr. Germani an opportunity to display some of the beautiful solo stops and combinations in the organ. The Schumann Canon in B minor was rendered with the effectiveness which marked his entire program. The last three numbers were the Canzona by Karg-Elert, Concert Variations by Bonnet and the Finale in B flat by Cesar Franck. Perhaps the highlight in the program were the Concert Variations by Bonnet, to which Mr. Germani added an exceedingly difficult pedal cadenza. In response to insistent applause he played the Finale from the First Symphony by Vienne as a final number.

The seven organs will be identical under the specifications, which call for three manuals and thirty-one stops or sets of pipes. The pipes in the four organ divisions total 2,181, of which 718 are in the great, 864 in the swell, 511 in the choir and eighty-eight in the pedal.

DITSON IS SOLD TO PRESSER

Historic Publishing-House Taken by Philadelphia Concern.

The Oliver Ditson Company of Boston and New York, the oldest music publishing-house in the United States, dating back to 1783, has been sold to the Theodore Presser Company of Philadelphia, according to announcements made in New York and confirmed by Dr. James Francis Cooke, president of the Philadelphia publishing-house.

The purchase, according to Dr. Cooke, includes all the stock in trade, copyrights, good-will and name of the Ditson Company, but does not include the business in musical instruments, radios, phonographs, etc., which is retained by the former owners and will be conducted by them under the name Ditson Distributors, Inc., at 179 Tremont street, Boston.

"The Ditson retail stores in New York and Boston, the statement continues, "were closed last week and the Theodore Presser Company will operate the Ditson music publishing interests from its Boston address."

Edgar L. McFadden, the St. Louis organist, directed the Community Choral Club of Chester, Ill., an organization of sixty enthusiastic singers, in its sixth semi-annual concert at the Chester Theater Jan. 27.

PILCHER FOR ST. CATHARINE

Academy in Kentucky Will Have a Three-Manual Instrument.

St. Catharine of Siena Academy, St. Catharine, Ky., is to have a new three-manual built by Henry Pilcher's Sons, Louisville, Ky. The stop scheme will be:

GREAT ORGAN (In Choir expression chamber).

First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Concert Flute (from Choir), 8 ft., 73 notes.
Gross Flöte (ext. of Ped.), 8 ft., 53 pipes.
Dulciana, 8 ft., 73 pipes.
Gamba, 8 ft., 85 pipes.
Octave (from Second Open), 4 ft., 61 notes.
French Horn, 8 ft., 73 pipes.
Chimes (prepared for in console only).
Tremolo.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason (from Bourdon), 8 ft., 73 pipes.

Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour (from Bourdon), 4 ft., 73 notes.
Piccolo (from Bourdon), 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (prepared for in console only).
Tremolo.

CHOIR ORGAN.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana (from Great), 8 ft., 73 notes.
Flauto Traverso (from Concert Flute), 4 ft., 61 notes.
French Horn (from Great), 8 ft., 73 notes.
Tremolo.

PEDAL ORGAN.
Open Diapason (from Gross Flöte), 16 ft., 12 pipes, 20 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Contra Viol (from Gamba), 16 ft., 32 notes.
Dolce Flute (from Bourdon), 8 ft., 32 notes.
Cello (from Swell), 8 ft., 32 notes.

Norden Prepares Russian Service.

Music by Russian composers marked the evening service at the First Presbyterian Church of Germantown, Philadelphia, Feb. 1. N. Lindsay Norden, the organist and choirmaster, arranged a program in which there were several violoncello and organ numbers, including a "Chant" by Glazounoff, a "Chanson Russe" by Moussorgsky, Rimsky-Korsakoff's "Song of India" and a "Song" by Tchaikowsky. The anthems were by Balakireff, Kastalsky, Rachmaninoff, Arkhangelsky and Tchesnokoff.

INDIANAPOLIS ORGAN DESIGN COMPLETED

TO BE USED AT A. G. O. MEET

Stop Specifications of Kimball Four-Manual for North Methodist Episcopal Church—Echo to Be Added Later.

Specifications for the four-manual Kimball organ to be built for the North Methodist Episcopal Church of Indianapolis have been completed by John A. Bell of Pittsburgh, the organ architect, in consultation with Robert P. Elliot of the W. W. Kimball Company, and the instrument will be installed in the late spring, as announced in The Diapason last month, in time for the dedication of the new church edifice in May. This organ will be one of those to be heard on the occasion of the A. G. O. convention in Indianapolis in June.

Following are the stop resources as finally accepted:

GREAT.
(Enclosed, except first two stops.)
Double Open Diapason, 16 ft., 73 pipes.
Principal Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Traverse Flute, 4 ft., 61 pipes.
Twelfth and Fifteenth, 2 rks., 122 pipes.
Tuba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Chimes.
Harp (prepared for).
Tremulant (high and low pressure).

SWELL.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 61 pipes.
Dolce Mixture, 3 rks., 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL.
Acoustic Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 notes.
Open Diapason (from Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Major Flute (extension of Open Pedal Diapason), 8 ft., 12 pipes.
Gedeckt (extended Pedal Bourdon), 8 ft., 12 pipes.
Dolce Flute (from Swell Bourdon), 8 ft., 32 notes.
Tuba Major (extension Great Tuba), 16 ft., 12 pipes.
Tuba (from Great), 8 ft., 32 notes.
Chimes (from Echo).

ECHO.
(Prepared for Manual 4.)
Vox Angelica, 2 rks., 8 ft., 134 pipes.
Spitz Flöte Celeste, 2 rks., 8 ft., 134 pipes.
Chimney Flute, 8 ft., 73 pipes.
Traverse Flute, 4 ft., 61 pipes.
Vox Humana, 8 ft., 73 pipes.
Cathedral Chimes.
Harp (from Great).

Dedication at Saginaw, Mich.

The Möller organ in the First Presbyterian Church of Saginaw, Mich., was opened Jan. 13 with a recital by Charles H. White of Bay City, Mich. The instrument is a three-manual and the stop scheme appeared in The Diapason Aug. 1, 1930. Mr. White was assisted by Mrs. Thomas M. Warren, violinist, in a program which included: Overture to Occasional Oratorio, Handel; Andante Cantabile from Second Symphony, Widor; Andante from Symphony 6, Tchaikowsky; Canzonetta (violin and organ), Tchaikowsky; Prelude to "Parsifal," Wagner; Offertoire in C minor, Lefebure-Wely; Chorale Prelude, "Now Thank We All Our God," Karg-Elert; Scherzo, Gigout; Scherzo, Nevin; "Adoration" (violin and organ), Borowski; "Le Bonheur," Hyde; "Träumerei," Schumann; Wedding March, Mendelssohn.

AUSTIN CONTRACTS FROM COAST TO COAST

NEW YORK ORGAN STOP LIST

Three-Manual Instrument for Church of Our Lady of Lourdes—Portland, Maine, and San Diego, Cal., Place Orders.

The Austin Organ Company has been awarded contracts in the last thirty days for three-manual organs to be installed in the Church of Our Lady of Lourdes, New York City; St. Joseph's Church, Portland, Maine, and St. Joseph's Catholic Church, San Diego, Cal. These, with other orders, show activity stretching from coast to coast.

The specification of the instrument for Our Lady of Lourdes in New York is to be as follows:

GREAT ORGAN. (Enclosed with Choir.)

First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Clarebello, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Corno d'Amore, 8 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Geddeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Dolce, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Melodia, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dolcissimo, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Harp, 61 bars and resonators.
Tremolo.

PEDAL ORGAN.

Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn (extended), 16 ft., 12 pipes, 20 notes.
Lieblich Geddeckt (from Swell), 16 ft., 32 notes.
Octave (extended Sub Bass), 8 ft., 12 pipes, 20 notes.
Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.
Still Geddeckt (from Swell), 8 ft., 32 notes.
Gemshorn (from Great), 8 ft., 32 notes.
Pagotto (extended Swell Oboe), 16 ft., 12 pipes, 20 notes.

For the Portland church the following stop scheme has been prepared:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.

*Enclosed in Choir box.

SWELL ORGAN.

English Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (prepared for).
Electric Tremolo.

CHOIR ORGAN.

Violoncello, 8 ft., 73 notes.
Claribel Flute, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Electric Tremolo.

†Interchangeable with Great.

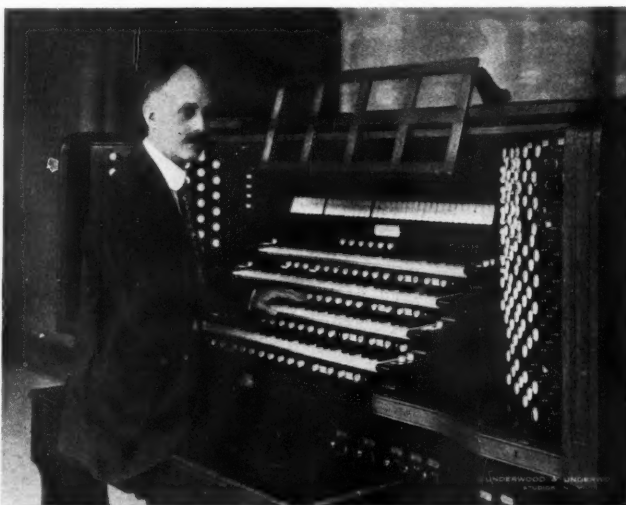
PEDAL ORGAN.

Open Diapason, 16 ft., 12 pipes, 32 notes.
Bourdon, 16 ft., 12 pipes, 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.

E. WILLIAM DOTY

Mus. B., A. M.
Instructor in Organ
University of Michigan
Assistant to
Palmer Christian

Clarence Dickinson at Organ in Brick Church



DR. CLARENCE DICKINSON has been appointed editor-in-chief of the new Presbyterian Hymnal soon to be brought out under the authority of the General Assembly of the Presbyterian Church. This high honor comes to the organist and choirmaster of the

Brick Church in New York and head of the School of Sacred Music at Union Theological Seminary as a recognition of his high standing as a church musician. Dr. Dickinson takes the place left vacant by the recent death of Dr. Louis Benson of Philadelphia.

FOR CHURCH IN MILWAUKEE

Three-Manual, with Antiphonal Division, Being Built by Wangerin.

The Wangerin Organ Company has been awarded the contract for a three-manual to be installed in Sabath Lutheran Church at Milwaukee by the end of May. The third manual controls the antiphonal organ. The specification is as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Doppelflöte, 8 ft., 73 pipes.
3. Violoncello, 8 ft., 73 pipes.
4. Concert Flute, 8 ft., 73 pipes.
5. Flute Celeste, 8 ft., 61 pipes.
6. Dulciana, 8 ft., 73 pipes.
7. Octave, 4 ft., 12 pipes.
8. Flauto Traverso, 4 ft., 12 pipes.
9. Piccolo, 2 ft., 61 notes.
10. Trumpet, 8 ft., 73 pipes.
11. Harp, 8 ft., 61 tones.
12. Chimes, 8 ft., 25 tones.

SWELL ORGAN.

13. Bourdon, 16 ft., 73 pipes.
14. Open Diapason, 8 ft., 73 pipes.
15. Geddeckt, 8 ft., 12 pipes.
16. Salicional, 8 ft., 73 pipes.
17. Voix Celeste, 8 ft., 61 pipes.
18. Flute d'Amour, 4 ft., 12 pipes.
19. Nazard, 2½ ft., 61 notes.
20. Flautino, 2 ft., 61 notes.
21. Tierce, 1 3/5 ft., 61 notes.
22. Cornopean, 8 ft., 73 pipes.
23. Vox Humana, 8 ft., 61 pipes.
24. Harp, 8 ft., 61 tones.
25. Chimes, 8 ft., 25 tones.

ANTIPHONAL ORGAN.

26. Fern Flöte, 8 ft., 61 pipes.
27. Gemshorn, 8 ft., 61 pipes.
28. Gemshorn Celeste, 8 ft., 49 pipes.
29. Wald Flöte, 4 ft., 12 pipes.
30. Cor Anglais, 8 ft., 61 pipes.
31. Chimes, 8 ft., 25 bells.

PEDAL ORGAN.

32. Open Diapason, 16 ft., 12 pipes.
33. Bourdon, 16 ft., 32 notes.
34. Echo Bourdon, 16 ft., 12 pipes.
35. Cello, 8 ft., 32 notes.
36. Flauto Dolce, 8 ft., 32 notes.

Ralph A. Harris' Choir in Concert.

A unique pre-Lenten concert in New York was that given Feb. 13 by the choir of St. Paul's Episcopal Church of Brooklyn. Ralph A. Harris, the director, is an ardent believer in beautiful tone for his boys. He has succeeded so well in this that several of his boys are medal wearers of the New York City contests. The program follows: "Thou Art Peter," Palestrina; mezzo-soprano, "The Day Is Ended," Bartlett; "Cherubic Hymn," Gretch-eninoff; "Hospidi Pomuli," Lvovsky; junior soprano and chorus, "When I View the Mother," Voris; soprano aria, "Alleluia," Mozart; "Soon I'm Goin' Home," Lester; bass, "Dedication," Bendel; soprano quartet, "The Sandman," Protheroe; baritone chorus, "Shadow March," Protheroe; soprano, "Kelvin Grove," English Folksong; soprano chorus, "Night Song," Clokey; baritone, "Myself, When Young," Liza

BOSTON MUSIC HALL ORGAN SHRINE CENTER

SOLD TO ERNEST M. SKINNER

Instrument Installed in 1854 in Home of Orchestra and Afterward Sold to Edward F. Searles to Be Modernized.

The famous organ which once stood in the Boston Music Hall and afterward was sold to the late Edward F. Searles and installed by him in Serlo Hall, a building erected especially for the instrument on his estate at Methuen, Mass., has been sold, with the building, to Ernest M. Skinner, noted organ builder and vice-president of the Skinner Organ Company. Mr. Skinner stated after the purchase became known that he intends to make some additions to the organ and bring it up to date mechanically. It is his intention to make the hall a shrine for the lovers of organ music, a meeting-place, if possible, for the American Guild of Organists, the National Association of Organists, and perhaps other musical organizations.

Mr. Skinner is quoted as saying: "The combination of the organ, the hall and its marvelous acoustics represents the finest expression of an ideal with respect to the organ and organ music to be found anywhere in the world. We frequently find great organs poorly placed, or with poor acoustical environment, but Serlo Hall with its perfect acoustics and unique and amazing organ case makes it a spectacle that is nothing short of magnificent—one in which every element making for perfection is present in its best sense."

This organ was for some time the most famous organ in America. It was built by Walcker in Germany in 1854 and purchased with contributions from Boston music-lovers for the use of the Boston Symphony Orchestra. Mr. Searles eventually purchased it at public auction and sent it to Methuen in several freight cars, which he kept standing on a siding for over a year. Meantime he started building Serlo Hall and five years later the organ was installed there after being rebuilt.

The case, of black walnut, is said to be one of the most striking examples of wood carving in the world. The case is about forty-five feet wide, and the two large towers are sixty feet high. Heroic figures of Atlas support the two groups of largest pipes, and the panels are dedicated to the most famous composers. The instrument has more than 6,000 pipes.

Dedication at Richmond Hill, N. Y.

The Church of the Holy Child Jesus, the Rev. Allen T. Pendleton, pastor, was formally dedicated Sunday, Jan. 5, by the Rt. Rev. Thomas E. Molloy, bishop of Brooklyn, with the Rt. Rev. Thomas A. Nummey, a former pastor, assisting. In the evening the new organ designed and built for this imposing edifice by George Kilgen & Son, Inc., of St. Louis, was opened with a program of sacred music under the direction of the organist, Leopold Blatz, and a recital by F. Boergermann.

New Contracts for Pilcher.

Henry Pilcher's Sons of Louisville have received contracts for organs to be installed in the following churches and other buildings:

Presbyterian Church, Buechel, Ky.
St. Paul's M. E. Church, Louisville.
Emory University, Atlanta, Ga.
Grange Avenue M. E. Church, Racine, Wis.
Settleagast-Kopf Company Mortuary, Houston, Tex.
St. Alban's Episcopal Church, St. Albans, L. I., N. Y.
St. Catharine of Siena Academy, St. Catharine, Ky.

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Guilmant Organ School

DR. WILLIAM C. CARL, Director

50 Students Holding New York Positions

Students Aided in Securing Positions

SIX WEEK
SUMMER COURSE

51 Fifth Avenue, New York

Two New Skinner Organs for Trinity College at Hartford, Conn.



The exquisite Chapel at Trinity College, Hartford, Conn., is to be the home of two new Skinner Organs—one large instrument and one very small one.

After months of competent investigation, the Trinity authorities awarded both these contracts to the Skinner Company, confirming our opinion that, in both large and small organs, the tonal and mechanical superiority and the certainty of distinguished results justify the slight additional cost of a Skinner.

The Skinner has a long life; it is always in the lead and does not become out of date or obsolete.

Spread over a period of thirty years, the difference in original cost is utterly negligible and may be saved many times over in repair and rebuilding expense.

Why gamble when a slight extra initial cost brings such dividends in musical superiority and in actual dollars in repair and obsolescence costs?

SKINNER ORGAN COMPANY

Organ Architects and Builders

CHURCH

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Studio: 677 Fifth Avenue, New York, N. Y.

Factory: Boston, Massachusetts

New Organs Opened by Pittsburgh Men; Steel City Items

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Feb. 16.—Dr. Caspar P. Koch, city organist, gave a recital on the new Tellers-Kent organ at the Church of St. Mary, Our Lady of the Blessed Sacrament, Harrisburg, Pa., Jan. 27, playing the following program: "Fiat Lux," Dubois; Air with Variations, "The Harmonious Blacksmith," Handel-Koch; Toccata and Fugue in D minor, Bach; "The Little Bells of Our Lady of Lourdes," Gaul; "Variations de Concert," Bonnet; Fantasia, "The Storm," Lemmens; "A Madrigal" and "Grand Choeur," Jawelak. The choir of this church, under the direction of William T. Euker, sang: "O Bone Jesu," Palestrina; "Panis Angelicus," Lambillotte, and "Adoro Te Devote," Gregorian. James A. Mannix is the organist. Dr. Koch was the organ architect in connection with this installation. The specification is given below:

GREAT ORGAN.

1. First Diapason, 8 ft., 61 pipes.
2. Second Diapason, 8 ft., 61 pipes.
3. Melodia, 8 ft., 61 pipes.
4. Gemshorn, 8 ft., 61 pipes.
5. Hohlflöte, 4 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Fifteenth, 2 ft., 61 pipes.
8. Harmonic Trumpet, 8 ft., 61 pipes.
9. Chimes (Mayland), 21 tubes.

SWELL ORGAN.

10. Gedeckt, 16 ft., 73 pipes.
11. Geigenprinzipal, 8 ft., 73 pipes.
12. Gedeckt, 8 ft., 73 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 73 pipes.
15. Flute Harmonique, 4 ft., 73 pipes.
16. Mixture, 4 rks., 244 pipes.
17. Cornopean, 8 ft., 73 pipes.
18. Oboe, 8 ft., 73 pipes.

ECHO ORGAN.

(In swell-box near sanctuary.)

19. Gedeckt, 8 ft., 85 pipes.
20. Aeoline, 8 ft., 73 pipes.
21. Vox Angelica, 8 ft., 61 pipes.
22. Flute (No. 19), 4 ft., 73 notes.
23. Nasard (No. 19), 2 1/2 ft., 61 notes.
24. Piccolo (No. 19), 2 ft., 61 notes.
25. Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

26. Diapason, 16 ft., 44 pipes.
27. Bourdon, 16 ft., 44 pipes.
28. Gedeckt (No. 10), 16 ft., 32 notes.
29. Octave (No. 26), 8 ft., 32 notes.
30. Bourdon (No. 27), 8 ft., 32 notes.
31. Gedeckt (No. 10), 8 ft., 32 notes.
32. Trombone, 16 ft., 44 pipes.
33. Tromba (No. 32), 8 ft., 32 notes.

Dr. Charles Heinrich, organist and director of music at Carnegie Institute, has announced the following subjects for his annual series of lectures on Saturday evenings during Lent, these lectures taking the place of the usual organ recital:

Feb. 21—"Music and Jazz."

Feb. 28—"Why Wagner Persists."

March 7—"The Cultural Value of Music."

March 14—"Moussorgsky, Russia's Great Primitive Composer."

March 21—"Schubert as a Symphony Composer."

March 28—"Musical Architecture."

On Saturday evening, Feb. 14, Dr. Heinrich gave an all-Bach program, playing the Prelude in B minor, Adagio from Toccata in C major, Loure from the Third Cello Suite, Toccata and Fugue in D minor, Largo from Concerto for Two Violins, in D minor, "Marche du Veilleur de Nuit," from "Bach's Memento" (Bach-Widor), Passacaglia, Gavotte in B minor and Fantasia and Fugue in G minor.

The Western Pennsylvania chapter met at the East Liberty Presbyterian Church Feb. 19, William Wentzell, organist of the church, being the host. The session began with a short recital on the four-manual Austin by Alfred Johnson, organist of the Sewickley Presbyterian Church, the numbers used being: Chorale Improvisation, "Nun danket alle Gott," Karg-Elert; Improvisation, Karg-Elert; Capriccio, Bach (arranged by Karg-Elert), and Toccata, Reger. Dean Collins then conducted a short discussion of service music. The chief subject of the evening, however, was a discussion of organ numbers of recent publication especially suitable for church services. William H. Oetting of the South Ave-

Parvin Titus, Who Gives Cincinnati Bach Recitals



PARVIN TITUS, F. A. G. O., the Cincinnati organist, performed a service for organ music in his city in December by giving for the first time, as far as the records seem to show, a series of recitals of works of Johann Sebastian Bach. The recitals were played Dec. 4, 11 and 18 at Christ Church, and although they were not generally advertised, drew very satisfactory audiences, including a large number of the Cincinnati organists.

Jan. 26 Mr. Titus played a recital for the Southern Ohio chapter of the American Guild of Organists in Christ Church, offering this program: Variations from Fifth Symphony, Widor; Prelude on the Plainsong "Jam Sol

Recedit," Simonds; Fantaisie in A, Franck; "The Legend of the Mountain," Karg-Elert; Prelude and Fugue in G minor, Dupre; Fugue in C sharp minor, Honegger; Toccata, "Thou Art the Rock," Mulet. Feb. 13 he played at the Detroit Institute of Art, giving this program: Variations, Symphony 5, Widor; Largo, Trio-Sonata 5, Bach; "The Spirit of God Moveth," C. Hugo Grimm; Sketch in F minor, Schumann; "The Legend of the Mountain," Karg-Elert; Allegretto, Parker; "Dreams," McAmis; Toccata, "Tu Es Petrus," Mulet.

Other recitals by Mr. Titus were in Waco, Georgetown and Austin, Tex., Jan. 25, 26 and 27.

Bennett. The church is one of the most beautiful in western Pennsylvania. The recital program was as follows: Prelude and Fugue in A minor, Bach; "Ave Maria," Schubert;

"Ronde Francaise," Boellmann; "Midsummer," Edmundson; "Les Preludes," Liszt; "All Saints' Day of the Pennsylvania Croats," Gaul; Toccata on "Ave Maris Stella," Dupre; "Melody for the Bells of Berghall Church," Sibelius; "Entrance of the Little Fauns," Pierne; "A Madrigal," Jawelak; "Variations de Concert," Bonnet.

The singing of Rossini's "Stabat Mater" in the Bellevue Presbyterian Church Sunday evening, March 22, will be a musical event in the north boroughs. It will be presented by a chorus under the direction of George J. Macleod, organist of the church, and will be supported by both piano and organ accompaniment, Mrs. Macleod, who is also an accomplished pianist and organist, assisting at the piano.

J. A. Dahlstedt Sons are installing the two-manual Roosevelt organ which formerly stood in the First Presbyterian Church, Beaver Falls, in the Presbyterian Church at Forest Hills Borough.

Garth Edmundson of New Castle, Pa., has been winning recognition lately as a composer. Julian R. Williams has been playing his offerings consistently, and the most recent publication has been the "Concert Variations" by the H. W. Gray Company.

Anthony Jawelak's compositions are also being played more and more, and rightly so. "A Madrigal," which was published about a year ago, is a lovely composition and is inscribed to Charles A. H. Pearson. "Grand Choeur" was published in January and was played for the first time in Pittsburgh by Dr. Koch at one of his Carnegie Hall recitals.

Milligans to Conduct Tour.

Harold V. Milligan, F. A. G. O., organist and director at the Riverside Church, New York, executive director of the National Music League and national president of the N. A. O., with the assistance of Mrs. Milligan, will conduct a very interesting foreign tour this summer. A small party will go with Mr. and Mrs. Milligan to visit the cathedrals and the music festivals of Europe. They will depart July 16 on the Samaria of the Cunard Line and plan to return Sept. 6. Interesting places in England, including the Lincoln, Peterborough, Ely and other cathedrals, Cambridge and the Shakespeare country will be visited. In Belgium, Brussels, Malines, Antwerp and Bruges are scheduled points. In Germany, Austria, Switzerland and France there will be extended stays, including a motor tour of Switzerland.

McAll's Church 65 Years Old.

The Church of the Covenant, on East Forty-second street, New York, of which Reginald L. McAll is organist and director of music, observed its sixty-fifth anniversary Jan. 25. The present edifice was erected in 1871. For the morning service Mr. McAll selected the following anthems: "Sing Alleluia Forth," Thiman; "My Soul Doth Magnify," Stanford, and "Ye Shall Dwell in the Land," Stainer. The prelude was an Andante in F, by Bach, and the postlude Smart's Festival March.

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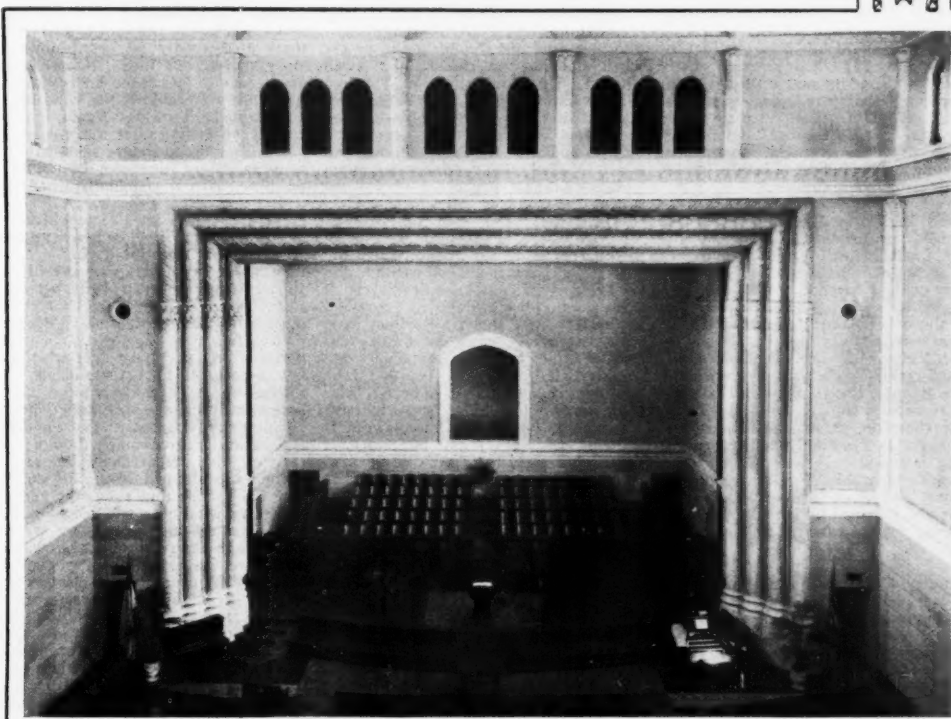
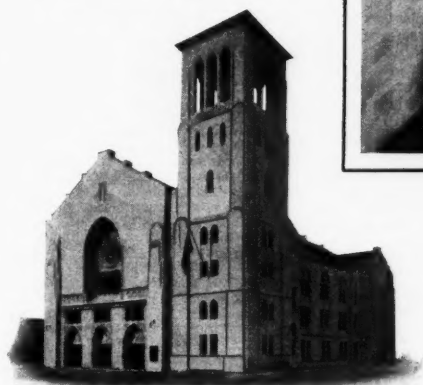
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Julian R. Williams of St. Stephen's Church, Sewickley, gave a recital in the First Presbyterian Church, Beaver Falls, Jan. 29, on the new Frederick N. Beegle memorial organ. The instrument is a four-manual Hinners, installed under the supervision of R. J.

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Utility and Purpose in Design of Pedal and Manual Stops

By EDWIN H. LEMARE

My article on "Pedalless Organs" has caused several inquiries as to the writer's conception of a properly balanced pedal department for organs approximating the following number of speaking stops: (1) Small two-manual of twelve complete ranks, excluding mixtures. (2) Small three-manual of twenty ditto. (3) Ditto thirty. (4) Ditto fifty. (5) Four-manual ditto fifty. (6) Four-manual of fifty complete manual ranks. (7) Ditto from sixty to eighty upwards. [N. B. I understand the latter to mean the ordinary four-manual instrument, excluding mixture ranks, floating string organs, etc.]

Well, this is certainly "some" proposition to put up to an otherwise peace-loving organist, as the ideas I have in mind will probably entail a certain amount of comment on many more or less stereotyped methods adopted by some of the organ builders. On the other hand, it is possible that these remarks may be appreciated by some firms which have hitherto overlooked certain details, or continued with them on the assumption that they are so seldom noticed or criticized. I trust, therefore, that the following may be taken as absolutely impersonal, it being intended only for the benefit of a continued artistic tonal development. It must also be understood that I speak "whereof I know" by actual experience covering many years up to the present day.

And now for our questionnaire! In the first place such can only be roughly and approximately considered, as one must first ascertain the selection, power and quality of the upper manual structure before deciding upon a suitable pedal foundation. Again, it must be remembered that "circumstances alter cases," particularly with regard to the manual stops and the manner in which they are scaled, voiced and "winded." Apart from the important question of a suitable wind pressure for the pedal stops there are other considerations—quality and thickness of the wood or metal and the efficiency and manner of voicing, etc. The nomenclature of a stop counts for little. It is the particular "scaling" and voicing that decides its chief tonal character. For example, a pedal 16-ft. bourdon is only a name among many for this class of stop. On a suitable wind pressure a large tibia scale bourdon may be so voiced as to resemble, in fullness of volume, an open wood. A thinner or smaller scale of the lieblich bourdon type is another matter, whereby we have a different quality with less body and fundamental tone. (N. B. I speak only generally and to those organists who may be unacquainted with the technical side of the subject.) The question of quality and volume depends greatly upon the builder and the expert care and knowledge of his voicers.

There is no reason why the same individual care should not be taken in the factory over the voicing and regulating of the pedal pipes as is bestowed upon those of the manuals.

I have known firms which—especially with the large open and closed 16-ft. pedal flue pipes—have them "cut up" to scale by a more or less "rule of thumb" method, afterward taking their chance of their being satisfactory and free from "windiness" when placed for the first time on their wind (and often a different wind!) in the organ. Windiness in pedal pipes is of all things the most destructive to pure tone. It is true that the position of such pipes on their soundboards in the organ is an important factor affecting their effectiveness or otherwise. It often affects their volume as heard in the building, but is surely not responsible for undue windiness, unless perchance they have been given insufficient breathing room in the layout of the soundboards—a thing not unknown nowadays! The writer nevertheless contends that the safest way to avoid trouble when these large pipes are placed in the organ is for them to have been previously tried out, on the right wind pressure, at the factory before being shipped. It must

also be remembered that they are usually the first to be assembled and consequently the most difficult to be afterward removed and replaced.

To obtain the best results (especially with the large open woods of 32-ft. and 16-ft.) there is no better position for them to be placed than with their backs against the rear wall of the organ chamber. A firm and solid background not only is essential, but adds enormously to their effect and volume. On an organ I was recently playing I was puzzled to know the reason why certain notes on the GGGG range bourdon increased and diminished in power when opening or closing the swell shades! Upon investigation I found that these lower pipes were sunk down in front of the swell-box. Hence when the shades were closed they formed a background for the pedal tone; but when opened the fundamental pitch vanished almost entirely. This again proved the necessity for a more or less solid backing for such pipes. The building was also good for sound and fortunately had not been musically ruined by having all its natural and very important resonance destroyed by the present idiotic craze for covering the walls with "sound absorbing" and tone destroying materials. (This "absorbing" question must remain for another article.)

Generally speaking it is better, with these low-pitched pedal stops, to have them voiced up to their full volume (barring windiness) and afterward, if found necessary, to soften any particular pipe by reducing the wind at its "gate." It is useless to attempt to regulate them from a fixed position such as the console, as you have only to wedge down a pedal key and note its crescendos, diminuendos and notes as you walk slowly about the building.

Again, there are other matters to be taken into consideration before the above questionnaire can be intelligently discussed.

Wind pressures are especially important for such pedal stops as 32-ft. and 16-ft. closed or open wood. The most suitable in the way of producing a full-volumed and pure fundamental tone (at least to my knowledge, covering most of the great organs throughout the world) is a comparatively low wind pressure of from three and one-half to four and one-half inches. It is unfortunate that so many builders overlook the advantages of a lower pressure for such stops. Possibly one reason may be the ease with which they can obtain high pressures through comparatively inexpensive fan blowers and the usual cry of insufficient space for the necessary reservoirs. An ample and steady supply of low-pressure wind for such stops as above mentioned is far preferable to a forced "cut down" higher pressure.

It may be, and doubtless will be, argued that low pressures in pedal pipes tend towards slowness of speech. Who, let me ask, expects that these big pipes can breathe out their full tone as quickly as those of higher pitch on the manuals? Can a bass tuba

player in the orchestra give on his instrument the quick repetition possible with, say, a flautist? Is it not, therefore, infinitely better to wait a second for these low pipes to sound their pure fundamental tone rather than to force them with heavy wind and invariably get their first harmonic before finally settling down to the true pitch?

And here may I respectfully offer a suggestion to some of our organ builders: Build larger and, whenever possible, shorter and heavier feet for your large wood pedal pipes—likewise ample-sized windways. If a too heavy wind is stifled at the foot of the pipe it must of necessity be *heard*—thus destroying its pure tone. Naturally the nearer one is to a large flue pedal pipe the more noticeable is the wind necessary to make it speak. Again, is it not equally consistent that the voicer and pipe-maker try to reduce same as much as possible for the sake of obtaining the pure, natural and undisturbed tone from its particular scale, etc.? That great artist—the late Victor Mustel—in his idealized free reed organs (one of the most beautiful it was my fortune to secure in Paris in 1901 and still among my most valued possessions) would often throw away into the melting-pot reed after reed rather than attempt to doctor up or make passable any particular one which did not come up to his artistic ideals. Unfortunately large wooden pipes cannot be similarly disposed of, and therefore I venture the suggestion that the builders generally give more thought and care to this department before the organs are shipped from the factory. The old excuse that excessive and unnecessary windiness will not be noticeable at a distance is a poor way to camouflage the trouble. Nowadays there are instruments for registering noises. Why cannot some clever organ builder invent a similar means of detecting and recording windiness as against pure tone? There is in a western city a large auditorium organ with a 32-ft. open metal pedal front. For the sake of appearance (often, alas, another bugbear to tone) this expensive stop had to be made of small scale, with long and narrow feet. Result: An excess of windiness and no appreciable fundamental tone whatever. On the other hand, let us take, for example, the large-scale heavy metal 32-ft. front, with its heavy, short and cone-shaped feet in the Sydney (Australia) organ—the lowest CCCC of which is almost large enough for a man to crawl in at the mouth.

It is only by large scales of heavy wood or metal that we can hope to obtain a fundamental tone which you can "feel" even if you are unable to appreciate its true pitch. It is said that "Father" Willis, in one of his great organs, used large iron drain-pipes clamped together for one of his 32-ft. open metal diapasons! In some of the English cathedrals and concert halls there are many big metal 32s the tone from which is almost as full-bodied as if they were made of wood. I understand that in the Liverpool Cathedral organ the CCCC open metal is as

much as thirty inches in diameter!

So far we have considered only low pressures as being best adapted for the above-mentioned pedal stops. With others, such as bearded 16-ft. open wood diapasons, violons, etc., the wind pressure may be increased in proportion up to fifteen or twenty inches for the pedal reeds.

In view, therefore, of the above qualifying conditions I will attempt to give a rough and approximate idea of a suitable independent pedal foundation for the schemes as submitted. The number of pipes is included for the purpose of 8-ft. and occasionally 4-ft. extensions. I give only foundation stops—to which may be added certain expressive soft stops borrowed from the manuals:

SCHEME NO. 1.

- (1) Sub Bass, 32 ft. (Five large tibia scale stopped pipes down to GGGG. From FFFF sharp downward draw on No. 2 an octave higher with fourth below from No. 1 down to 16-ft. CCC.)
- (2) Bourdon. (Large square upward graduating scale. Forty-four pipes.)

SCHEME NO. 2.

- (1) Sub Bass, 32 ft. (See scheme No. 1.)
- (2) Bourdon, 16 ft. (Ditto.)
- (3) Open Diapason, 16 ft. (Medium scale wood. Forty-four pipes.)

SCHEME NO. 3.

- (1) Sub Bass, 32 ft. (Large tibia scale down to CCCC. Twelve pipes.)
- (2) Bourdon, 16 ft. (Large graduating scale. Forty-four pipes.)
- (3) Open Diapason, 16 ft. (Large heavy scale wood. Forty-four pipes.)
- (4) Trombone, 16 ft. (Ten-inch wind. Forty-four pipes.)

SCHEME NO. 4.

- (1) Sub Bass, 32 ft. (Large tibia scale down to CCCC. Twelve pipes.)
- (2) Bourdon, 16 ft. (Large graduating scale. Forty-four pipes.)
- (3) Open Diapason, 16 ft. (Large heavy scale wood. Forty-four pipes.)
- (4) Violon, 16 ft. (Open wood, bearded. Forty-four pipes.)
- (5) Trombone, 16 ft. (Fifteen-inch wind. Forty-four pipes.)

SCHEME NO. 5.

(See scheme No. 4.)

SCHEME NO. 6.

- (1) Double Open Diapason, 32 ft. (Large scale open wood. Twelve pipes.)
- (2) Open Diapason 1, 16 ft. (Large scale extension of No. 1. Forty-four pipes.)
- (3) Open Diapason 2, 16 ft. (Medium scale. Fifty-six pipes.)
- (4) Violon, 16 ft. (Bearded wood or metal. Forty-four pipes.)
- (5) Bourdon, 16 ft. (Large graduating scale. Fifty-six pipes.)
- (6) Lieblich Bourdon, 16 ft. (Small scale. Forty-four pipes.)
- (7) Trombone, 16 ft. (Heavy wind. Forty-four or fifty-six pipes.)

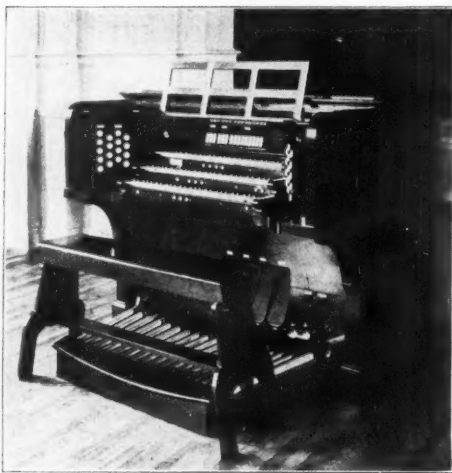
SCHEME NO. 7.

(Add to No. 6.)

- (1) Sub Bass, 32 ft. (Twelve pipes downward extension of Bourdon.)
- (2) Bombarde or Diaphone, 32 ft. (Heavy wind. Fifty-six pipes.)
- (3) Diapason Mixture, 3 ranks. (Metal. Ninety-six pipes.)

The above, plus extensions as indicated, concern only those pedal stops which *never* ought to be omitted. Other independent pedal ranks may be added galore in accordance with available funds and space.
Bohemian Club, San Francisco, January, 1931.

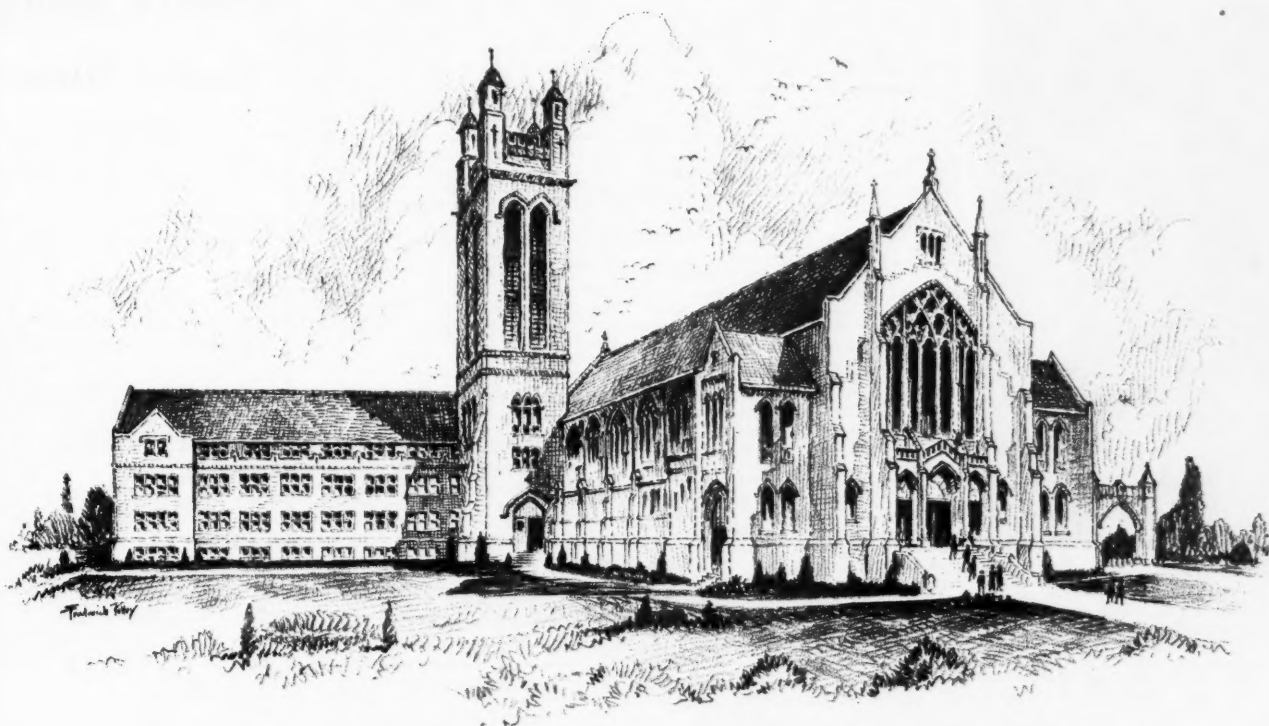
[To be continued.]



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Charlotte Klein



MISS CHARLOTTE KLEIN, F. A. G. O., dean of the District of Columbia chapter of the American Guild of Organists, has been signally honored in being asked to play for the fourth time at a general convention of the Guild. She will give one of the recitals at the Indianapolis meeting in June. Her first appearance at a Guild meeting was in Chicago in 1925. She played again in Washington in 1927 and for the third time at Memphis in 1929. Miss Klein is the first woman ever to give one of the A. G. O. convention recitals.

At the age of 17 Miss Klein was engaged as organist and choir director of Western Presbyterian Church, Washington. Later she was appointed assistant to Edgar Priest at the Washington Cathedral and to the faculty of St. Alban's School for Boys and the National Cathedral School for Girls. She held these organ posts nine years and then was appointed organist and choir director at St. Thomas', Washington, resigning in 1925 to go to Trinity Parish, St. Augustine, Fla., to take charge of the music there, and in the public high schools.

In 1928 Miss Klein was appointed organist and choir director at the Church of the Transfiguration, Washington, and holds this post at present.

Miss Klein received all her earlier training from Edgar Priest at Washington Cathedral. In 1915, in a competitive examination, she was awarded a three-year organ scholarship by Peabody Conservatory, Baltimore, in 1918 receiving the organ diploma and in 1922 the piano diploma from Peabody. Among other distinctions won by Miss Klein is the fact that Peabody Conservatory conferred on her two instrumental diplomas, something which that institution has done in only one other case in its history. In 1923 she studied organ with Widor and Li- bert and piano with Phillip and De- creus at Fontainebleau, France. In 1928 she won the associateship of the A. G. O. and in 1930 the fellowship.

Miss Klein is dean of the District of Columbia chapter of the Guild and a member of the national extension committee of Mu Phi Epsilon sorority. She has played at the White House and recently appeared in concert for the Friends of Music at the Library of Congress.

Death of Valued Denison Worker.

Charles S. Rankin of Deep River, Conn., passed away at his home Jan. 27 at the age of 76 years after a long and painful illness following an operation at the New Haven hospital. Mr. Rankin was a faithful and valued employee at the Denison Brothers organ stop and key manufacturing plant for a period of over forty-four years. He was a skilled ivory worker and deeply devoted to the interest of his employers. He left a daughter, Miss Ola Rankin, who is a talented musician.

PLAYS DIECKMANN'S WORKS

Eda E. Bartholomew in Program before Atlanta Music Club.

The Atlanta, Ga., Music Club at its Wednesday morning musicale Feb. 4 presented Miss Eda E. Bartholomew in an organ recital, assisted by Mrs. Benjamin Elsas, soprano, featuring compositions of C. W. Dieckmann, head of the music department of Agnes Scott College, at St. Mark's Methodist Church. Miss Bartholomew, who is organist at St. Mark's, and a well-known concert organist, opened the program with Boellmann's Chorale. The second number was Borodin's "Au Couvent." Mrs. Benjamin Elsas, with Miss Bartholomew playing organ accompaniments, interpreted "St. Agnes' Eve," words by Tennyson, music by Mr. Dieckmann, and "It Is the Solemn Eventime," by the same composer, with a poetic feeling and warm color. Miss Bartholomew played the Prelude and Fugue on B-A-C-H, by Liszt, with all the dramatic fire and technical facility of both pedals and manuals that this composition demands.

The words of Tennyson's poem, "Break! Break! Break!" set to music by Mr. Dieckmann, made a dramatic and stirring song, rendered by Mrs. Elsas. "Allegro Scherzando," on a fixed bass, for organ, by Mr. Dieckmann, and dedicated to Miss Bartholomew, was next on the program. It was evident that the audience was thrilled. A tone picture for organ, "Under the Walnut Tree," by Jacob, preceded Miss Bartholomew's closing number, "Thou Art the Rock," by Mulet.

Miss Bartholomew strengthened her reputation as one of the outstanding organists of the South by her artistic performance throughout the program.

Overley's Choristers in Concert.

St. Luke's Choristers at Kalamazoo, Mich., under the direction of Henry Overley, organist and choirmaster of St. Luke's Church, gave their tenth annual concert Feb. 2 at the auditorium of the Central High School. The musical forces of this church not only made this an occasion to enhance their reputation for excellent work, but were able, in spite of the financial depression, to raise \$1,050 through the sale of tickets, in addition to which an income of \$150 from program advertising made the profits of the concert well worth while. About 1,800 people heard the program. The high quality and variety of the compositions selected by Mr. Overley is attested by the program, which included: "Portuguese Hymn," Giardini; "Ave Verum Corpus," Byrd; "An Italian Carol of St. Michael," Harvey Gaul; "Ave Maria," Mascagni, sung by Master Charles Hicks, with violin obbligato; "A Cantic of Praise," Henry Overley; "Jubilee in Jerusalem," Clarence Lucas; "Gloria in Excelsis," from "Messe Solennelle," Gounod; "Like the Lark," Abt; "Twelve by the Clock," Lloyd; "Italian Street Song," Herbert, sung by Master Prentice Sheldon; "The Moon Reappears," from "The Fairy Queen," Purcell; "A Sea Song," Ivor Atkins; "Wassail Song," arranged by Vaughan Williams; "I Dream of Jeannie," Foster-Clokey; "Guns," O'Hara; "The Star-Spangled Banner." It will be noted that the first half was sacred and the second part consisted of secular selections. The program will be repeated in two or three cities outside Kalamazoo after Easter.

Father Finn's Choirs Heard.

Father Finn directed his three Catholic hour units—the Paulist Choristers, the Medievalists and the New World Symphonietta—in a gala concert at Carnegie Hall, New York, on the evening of Jan. 28. A fairly long program, well varied, was heard and enjoyed by a huge audience. In the a cappella work of both the choristers and the Medievalists the tonal balance was exquisite and well blended. Father Finn is a master in the interpretation of the sixteenth century polyphony, as was exemplified in the Palestrina "Gloria in Excelsis Deo," the Sanctus from the "Assumpta Est" Mass and the six-part "Crucifixus" of Antonio Lotti. "The Knight of Bethlehem," Bornschein, and the "Here yet Awhile," from the St. Matthew Passion were magnificently done. Other composers represented were Brahms, Elgar, Parry, Gounod, Thomas Morley, John Wilbye and from

the modern generation Frank La-Forge, Richard Kountz, Ralph Baldwin and Eric Thiman.

Arthur Van W. Eltinge Dies.

Arthur Van Wagenen Eltinge, teacher of music in Syracuse for thirty-six years, suffered a fatal heart attack while driving his car Jan. 12. His body was found slumped over the wheel of his machine. A hospital interne who had been summoned to examine him pronounced him dead. Forty years ago Professor Eltinge moved to Syracuse after a boyhood spent in Kingston, Ont., to study in the college of fine arts at Syracuse University under Dr. George A. Parker and Dr. Percy Goetschius. After graduation he taught at Syracuse University for eight years. Surviving are his widow, Mrs. Mary Taber Eltinge, and two daughters, Miss Ethel T. Eltinge, a member of the faculty of Mount Holyoke College, and Miss Helen Van W. Eltinge, a teacher in Syracuse.

Death of Frederick Bateman.

Frederick Bateman, 72 years old, died Jan. 26 at his home in North Plainfield, N. J. Mr. Bateman, who had been retired since 1922, had formerly been engaged in banking in New York. He was born in England and was trained as an organist under Dr. J. Varley Roberts of Magdalen College, Oxford. For many years he served as organist and choirmaster at St. James' Church, Upper Montclair, and later of the Church of the Ascension in Jersey City.

Death of W. H. Reussenzehn.

William H. Reussenzehn, organist of St. Rose's Catholic Church at St. Louis, died in February at the age of 75 years. Prior to going to St. Louis five years ago Mr. Reussenzehn had been organist at the Catholic Cathedral in Cincinnati for twenty years. He was well known as a music teacher there. He was born at Dayton, Ohio, and studied at the Brothers of Mary College there and later at the College of Music, Cincinnati.

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MUSICAL FEAST

[Columbus Dispatch, January 9, 1931.]

By H. E. Cherrington.

Seldom does one hear an organ program in which the music chosen is of a higher standard than that offered by Marshall Bidwell, nationally known artist, at First-Broad Methodist Church. . . . His is a talent that shines alike in the fluency and brilliance with which he plays a Gigout Toccat or the well-ordered sense of form with which he plays a Schumann Canon or a canonic imitation of Franck. . . . He gave a beautiful interpretation of the "Tristan" "Liebestod" for his final encore.

The organists present seemed delighted with the playing of Mr. Bidwell, one of the finest artists of that instrument heard here in some time.

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January 13, 1931

Hook and Hastings Company
Kendal Green
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Dear Sirs:

It has been four years now since we began to plan for the organs in Riverside Church and now that the instruments are in active use, it is a pleasure to look back over the delightful association.

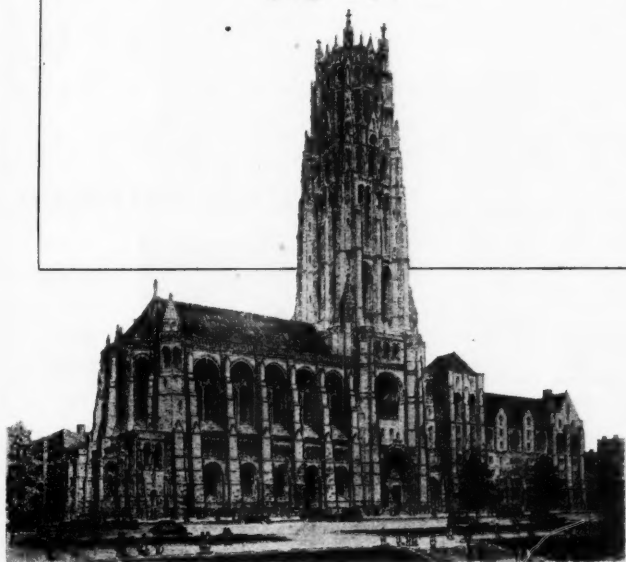
In this age of mass production and a constantly increasing mechanization of life, it is encouraging to find at least one group of highly skilled artisans such as your company has, who put into their work the best that is in them and who obviously regard the construction of an organ as a work of art and not merely a commercial "job". Every-one of the multitude of mechanical details has been attended to with the utmost care so that the instrument responds instantly and perfectly to every musical requirement.

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I hope that the Hook, Hastings Company will remain true to the artistic ideals which made the name famous in years past!

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Whitmer Byrne



Photograph by Alders, Chicago Heights.

WHITMER BYRNE, organist of the Eighteenth Church of Christ, Scientist, Chicago, will depart for Europe March 15 on a leave of absence and will study organ in Paris. He plans to return to his Chicago work by July 15. Mr. Byrne will be accompanied by Mrs. Byrne, soloist at the Twenty-first Church of Christ, Scientist, who will study voice while abroad. On her return Mrs. Byrne will be soloist at Fourth Church of Christ. Mr. and Mrs. Byrne will go first to England and after spending some time in Liverpool and London will go to Paris.

Mr. Byrne, who has made an enviable record as an organist in Chicago, was born May 9, 1905, in this city. His mother, Alberta Whitmer Byrne, was a pupil of Godowsky and gave her son his first instruction. This was followed by organ and piano study with Frank Van Dusen. Mr. Byrne won the bachelor of music degree from the American Conservatory of Music. After his graduation he taught at the Sherwood Music School from 1924 to 1929 and also studied piano under Georgia Kober. In 1927 he won the prize of \$100 offered by the Austin Organ Company in the organ contest of the National Federation of Music Clubs. In January, 1928, he played with the Chicago Symphony Orchestra as winner of the contest of the Society of American Musicians. He was organist of Covenant Baptist and Calvary Presbyterian Churches before going to Ninth Church of Christ, Scientist, where he remained five years, moving from there to the Eighteenth Church, where he presides over a new four-manual Austin organ. Nov. 3, 1930, Mr. Byrne married Miss Berniece Virginia Alexander of Redfield, S. D.

ACTIVITIES IN MILWAUKEE

BY ARTHUR A. GRIEBLING.

Milwaukee, Wis., Feb. 16.—Jan. 25 proved to be a musical Sunday in Milwaukee. The combined choruses of the Milwaukee Musical Society and the Arion Club presented, in conjunction with the Milwaukee Philharmonic Orchestra, the American premiere of "Appalachia," by the English composer Delius. To say the least, it was an interesting performance, done excellently both by the chorus and the orchestra, although the part taken by the orchestra far overbalanced that taken by the chorus. Frank Laird Waller conducted the entire concert. It is to be remembered that Dr. Daniel Protheroe is the conductor of the chorus.

On the same afternoon Earl P. Morgan presented French numbers as part of the monthly musical at St. Paul's Episcopal. The numbers were: "Piece Heroique," Franck; Cantabile, Rousseau; Scherzo in E minor, Widor; Berceuse, Bizet, and Vienne's "Chimes of Westminster." Arthur Bergmann also held a musical vespers on the afternoon of Jan. 25 at the Sherman Park Lutheran Church in which he played: First movement of Sonata 2, Borowski; Prelude and Fugue in E minor, Bach; "Chant Pastorale," Dubois; "Chanson

du Soir," Matthews, and an improvisation.

Sunday, Feb. 8, was the date of an afternoon concert at the Church of the Redeemer (Lutheran). The program consisted of anthems and solos of the Russian church, the former being done a cappella. The anthems were: "Praise Ye the Lord," Arensky; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; Kopyloff's "Hear My Prayer"; Nikol'sky's "Praise Ye the Name of the Lord"; Tschesnokoff's "Salvation Is Created," and "How Blest Are They," by Tchaikowsky. Dr. O. M. J. Wehrley, organist and choirmaster at this church, played: "Au Couvent," Borodin; Prelude in C sharp minor, Voderinski.

A song service was held at St. Thomas' Lutheran Church the evening of Feb. 8 in which the Rev. Emil F. Eske discussed some of the best-known Lenten hymns, their authors and their origins. H. Enslin is organist at this church.

On Sunday evening, Feb. 15, the writer had the pleasure of assisting in the service at the West Allis United Presbyterian Church. In conjunction with the sermon by the Rev. R. Thompson, three numbers on the life of Jesus were played. They were: "In dulci jubilo" and "O Mensch bewein," both by Bach, and "The Transfiguration," by Shure. The prelude was "At Twilight," by Stebbins, the offertory a Melody in G major by Guilman and

the postlude the air from Handel's "Water Music."

A new priest has come to St. George's Russian Orthodox Church who is very much interested in forming a true Russian choir for his new parish. He is the Rev. John Manchuk.

A harp has been installed in the organ at the Washington Park Presbyterian Church and was dedicated Jan. 18 at the morning service. Walter Guetzlaff, the organist, played: Reverie in B flat, by St. Clair, and "The Bells of Aberdovey," by Stewart.

Saturday evening, Feb. 14, found the local Guild chapter at the new and lovely home of Dean and Mrs. Hermann A. Nott. After a short business meeting the members addressed themselves to the task of enjoying themselves, at which our members are past-masters. Refreshments were served to the organists and their friends.

Memorial for Mrs. John Keller.

A memorial service for Mrs. Anicarpa Keller, for twenty years organist and choir director of the House of Prayer (Episcopal) Church, Newark, N. J., was held Feb. 2 in the church. Mrs. Keller died March 15 of last year. She was the widow of the Rev. John Keller, for many years convention secretary of the Episcopal Diocese of Newark. Albert L. Faux, organist and choirmaster of Trinity Episcopal Cathedral, was at the organ. The instrument has been rebuilt and removed to

the rear gallery, although the console remains in the chancel. About one-third of the total cost of \$3,000 for improving and moving the organ has been met. When completely paid for, the rector, the Rev. William F. Venable, will dedicate the instrument as a memorial to Mrs. Keller. A eulogy was delivered at the service by the Rev. Newton Penberthy, rector of the Church of the Transfiguration, Woodcliff, N. J.

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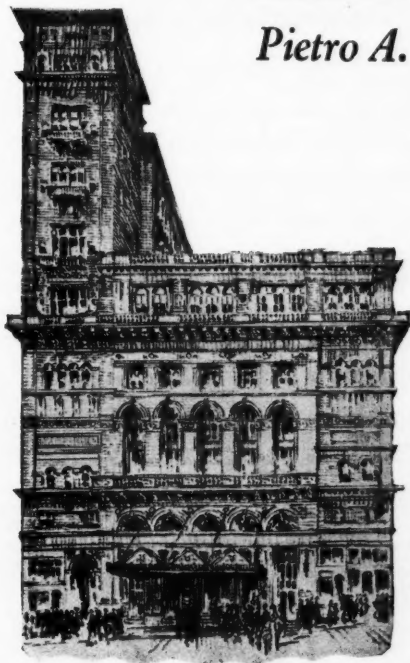
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HYMN SOCIETY HOLDS ITS ANNUAL MEETING

REVIEW OF THE YEAR'S WORK

Meetings at Home of Miss Emily S. Perkins and at Church of the Covenant—Benson Memorial—McAll New President.

BY GRACE LEEDS DARNELL.

The Hymn Society at its annual meeting, held Jan. 19 at the home of Mrs. A. S. Newman, 123 East Fifty-third street, New York City, marked the completion of another year which has been unusual in several ways.

One of the best meetings of the year was the one held in May at the home of Miss Emily S. Perkins at Riverdale-on-the-Hudson. At this meeting the subject for discussion was "Making the Congregation Aware of the Hymn," and it was developed from the viewpoints of an organist, an editor, a teacher and a minister. This meeting was an all-day one, luncheon being served, after which one relaxed for the afternoon session by walking through the charming gardens connected with Miss Perkins' home.

Aside from the regular meetings of the society, public ones are often held at churches and emphasis is given the hymn and its setting. Such was the meeting at the Church of the Covenant, New York City, Dec. 1, when Dr. Milton S. Littlefield gave his lecture on "Shrines of English Hymnody." The choir of the church led the hymns under the direction of Dr. Walter Henry Hall of Columbia University and sang descants to several of the tunes chosen to illustrate the works of the authors whose homes were visited by Dr. Littlefield last summer and shown on the screen. Reginald L. McAll, the newly-elected president of the society, is organist of the Church of the Covenant.

An irreparable loss to the society was the passing of Dr. Louis Benson, the noted writer of and authority on hymns. Dr. Benson was not only an honored member, but also a contributor to the Hymn Society, having recently compiled for it a booklet on the "Hymns of John Bunyan." To the memorial service held in Philadelphia for him the society sent a delegation, and Jan. 18 held a memorial service at the Brick Presbyterian Church in New York City.

On Feb. 9 the corresponding secretary of the society, and really its founder, Miss Emily S. Perkins, sailed for an extended tour of Europe. As an appreciation of her services to the society a dinner was given in her honor on Feb. 3 at the Town Hall Club. Felicitations for a successful trip were voiced by those present and letters were received from members who were not able to be there.

Last Easter the peace hymn contest closed and brought to the judges about 1,200 manuscripts. Among these were found many good hymns, but none which was outstanding; therefore no prize was awarded.

The Hymn Society has a large library housed in room 512 at the Union Theological Seminary, New York, which is being catalogued under the supervision of Dr. Rockwell of the seminary. Here one can find data on hymns and tunes which can be of inestimable value to organists who desire to increase interest in hymn singing in their churches.

SERVICE OF MODERN MUSIC

Interesting Novelties Given by Dr. Carl in New York Church.

Modern church music was sung in the First Presbyterian Church, New York, at a festival service under the direction of Dr. William C. Carl Sunday evening, Feb. 22. A choral concerto for solo soprano and solo contralto, chorus and organ, by Alexander Brent Smith, recently performed at the Three Choirs Festival in London, headed the list of novelties. The work is in three movements, with sacred text, and is modernistic throughout. It was the first performance in this country. The Sanctus and Benedictus, from the new G minor Mass by Vaughan Williams, was another modern work of importance. It is for double chorus and solo quartet. The

program also included "Psalm 86," Gustave Holst; Psalm, "I Will Lift Up Mine Eyes," Leo Sowerby; "With the Voice of Singing," Martin Shaw, and "Hallowed Be Thy Name, Hallelujah!" by H. K. Andrews.

Dr. Carl played a number from the "Mystic Organ," by Charles Tournemire, dedicated to him, and the "Symphonie de Noel," by Paul de Maleingreau. The soloists were Grace Kerns, soprano; Amy Ellerman, alto; Dan Gridley, tenor; Edgar Schofield, bass, and the motet choir of the First Church.

Bach's "Passion According to St. Matthew" is scheduled for Palm Sunday evening at 8 o'clock, with the same soloists.

NOTES FROM THE CAPITAL

By MABEL R. FROST.

Washington, D. C., Feb. 17.—Washington greets the homecoming of two national musical celebrities—Walter H. Nash, F. A. G. O., organist, cellist and composer of note, and his wife, Gertrude McRae Nash, widely-known pianist and teacher. Mr. Nash was dean of the District of Columbia chapter, American Guild of Organists, prior to his departure from Washington. They have moved back to the capital after several years' residence in other cities, their last previous address being New York, where Mr. Nash was associated in an executive capacity with leading publishers.

A very pleasing program and a very promising performer were presented by the District of Columbia chapter, A. G. O., Jan. 13, when Virgil Fox, youthful winner of the Federation of Music Clubs national contest in 1929, was heard in an organ recital at Epiphany Episcopal Church.

Gene Stewart, organist and director at Waugh Methodist Church, has announced the dedicatory recital on the new Möller organ at that church March 4. The organ is a three-manual and represents a great step in advance for Waugh Church, as they have been using a very old two-manual instrument for many years, the stops numbering five.

Richard Bell has been appointed organist and choirmaster at Christ Episcopal Church, Georgetown, succeeding Miss Mary Minge Wilkins, A. A. G. O., who has resigned. Mr. Bell is a pupil of T. Guy Lucas, M. A. (Cantab.), organist and choirmaster at St. John's Episcopal Church, Lafayette Square. Mr. Bell is organizing a boy choir to replace the mixed choir, which has been the prevailing form at Christ Church for many years.

Mrs. David C. Book, accomplished pianist as well as organist, and Lucy MacMorland, soprano, gave a joint recital in the Young People's building at Alexandria, Va., Feb. 2. Mrs. Book was heard in recital again Feb. 10 at Lancaster, Pa.

Gertrude Lyons, soprano, sang for the celebration of Lincoln's birthday by the Grand Army of the Republic, Department of the Potomac, held in the First Congregational Church Feb. 11. The accompaniments were by Miss Katherine Fowler, organist, and the United States Marine Band.

Report Business Good in Omaha.

The good business enjoyed all last year by the Pipe Organ Service Company of Omaha, Neb., has so far continued into this year. They report three installations for manufacturers; rebuilt the two-manual organ in Kountze Memorial Church, Omaha; rebuilt the two-manual pneumatic action organ in St. Joseph's Hospital, and repaired the organ and installed a blower in St. Joseph's Church, Salix, Iowa. This organ is said to be the first erected in Sioux City.

Möller Orders in Chicago District.

The Chicago office of M. P. Möller, Inc., reports having closed contracts for organs with the Good Shepherd Lutheran Church, Berwyn, Ill.; the Augustana Lutheran Church, Cumberland, Wis., and the Fuller Avenue Christian Reformed Church, Grand Rapids, Mich.

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O Faithful Cross				Pietro A. Yon
High, A	Low, F			50
Christ Triumphant				Pietro A. Yon
High, D	Low, C			60
Christ the Victor				Carlo Rossini
High, D	Medium, C	Low, Bb		50
Easter Triumph				Hildaeh-McKinney
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WARD, FRANK E. . . . Angels, Roll the Rock Away
No. 14,476 .15

A colorful anthem, full of charm and variety. Not difficult. After a spirited beginning there follows a quiet portion, a cappella or accompanied, working up to the rhythm of the first movement. A short soprano solo follows, leading to a close in the spirit of the opening.

WOOLER, ALFRED Christ the Lord Has Risen
No. 14,477 .15

A simple carol anthem upon a lively theme in the vein of a folksong. This anthem offers a bright Easter number to every choir, even those for whom great simplicity is a necessity. There are no solos.

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Palmer Christian



PALMER CHRISTIAN of the University of Michigan will have a busy month of recital work in March. One of his engagements will be the opening of the large Skinner organ in Severance Hall at Cleveland, the new home of the Cleveland Symphony Orchestra, March 6. The building was dedicated in February.

Mr. Christian's program for the opening of the Severance Hall organ will be as follows: Toccata in C, Sonata (from "God's Time Is Best") and Passacaglia and Fugue in C minor, Bach; Prelude on an Ancient Flemish Theme, Gilson; Scherzo, Rousseau; "Twilight at Fiesole," Bingham; Chorale, Andriessen; "Up the Saguenay," Russell; Suite (manuscript), DeLamar-ter; Toccata, "Thou Art the Rock," Mulet; Prelude to "The Blessed Damozel," Debussy - Christian; "Rhapsody Catalane," Bonnet.

Mr. Christian has been in demand for several seasons for appearances with the symphony orchestras of America. Jan. 9 and 10 he played the De Lamar-ter Concerto in E with the Chicago Symphony Orchestra, as previously announced in The Diapason. Eric De Lamar-ter conducted these performances and the notable work of the Chicago organist again made a very favorable impression. Mr. De Lamar-ter himself played this concerto with the Chicago Symphony several years ago. Since then Mr. Christian has played it in Rochester, N. Y., before the N. A. O. convention; in New York at a Wanamaker organ-orchestra concert, when Dupre, Courboin and Bossi were the other soloists; in Cincinnati, in Philadelphia at the Wanamaker modern music concert; twice at the Ann Arbor May festivals, at the dedication of the new Westchester Hall organ in White Plains, N. Y., and in Detroit.

March 7 Mr. Christian will play a group of solo numbers at the Detroit Symphony concert in Orchestra Hall, Detroit. March 15 and 16 he is slated for a recital and a class for organists at Lincoln, Neb., in connection with the convention of the Nebraska Music Teachers' Association.

Five Play Grand Rapids Program.

Five Grand Rapids organists played for the St. Cecilia Society of the Park Congregational Church Friday morning, Jan. 30. Harold Tower gave a brief talk on the numbers in each group. The organ used was the new four-manual Skinner in the Park Church over which C. Harold Einecke presides, and it was available for the occasion through his courtesy. The program was as follows: Pre-Bach—Aria and Allegro (Concerto in D, No. 10), Handel; Sarabande, Corelli; Gavotta (from Twelfth Sonata), Martini; Prelude, Fugue and Chaconne, Buxtehude (C. Harold Einecke); Bach—Fantasia in G major, Chorale, "Liebster Jesu, wir sind hier" and Toccata and Fugue in D minor (Mrs. Joseph W. Putnam); classic—Gavotte, Wesley;

Christmas Carols from Lorraine, d'Aquin; Three Preludes on Christmas Carols of the Sixteenth Century, Boely (Eugene J. Phillips); romantic—Sonata in F minor, No. 1, Mendelssohn (Miss Alyce Vandermeij); modern—Menuet-Scherzo, Jongen; "Colloquy with the Swallows," Bossi; Allegro (Second Symphony), Vienne (Paul A. Humiston).

Dedication at Moscow, Idaho.

The Estey organ recently installed in St. Mary's Church, Moscow, Idaho, was formally dedicated on the afternoon of Feb. 8 with a recital by Robert Nelson, organist of the State College of Washington. Mr. Nelson was assisted by Miss Agnes Bothne, soprano, of the University of Idaho faculty. The audience completely filled the church. The organ, a memorial to her husband by Mrs. James J. Gill, is a two-manual with ten ranks. It was sold and installed by J. Riley Chase, eastern Washington and northern Idaho representative of the Estey Company.



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Los Angeles Guild Hears Fine Program at First Unitarian

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 12.—Particularly enjoyable was the Guild meeting on Feb. 1 at the First Unitarian Church of Los Angeles. The first part of the program was given by Vernon Robinson, Mus. B., A. A. G. O., organist and choirmaster of Pilgrim Congregational Church, Pomona. Mr. Robinson gave a splendid performance of the Bach Fantasia and Fugue in G minor, the Vienne "Divertissement" and the Widor Toccata. He also joined with the pastor of his church in the Air from the Concerto for organ and violin by Goldmark. If the Rev. Truman B. Douglass preaches as well as he plays the violin Mr. Robinson does not have to work crossword puzzles during the sermon.

The second part of the program consisted of numbers for organ in combination with other instruments, all of them interesting and appreciated by one of the best audiences we have had for some time. A charming Meditation on the Seventh Little Prelude of Bach, arranged for organ, harp, violin and cello by Jules Bordier, was very well done with Clarence Kellogg at the organ, assisted by Miss C. Jackson, William Bailey and Miss Mary Novis. Mr. Bailey also gave a fine performance of the Largo from the Fifth Violin Sonata of Bach, delightful music in every way.

Clarence Mader's Christmas sketch, "After the Stockings are Hung," for organ, violin and flute, is an effective piece of writing that deserves to be heard again. It is melodious and unpretentious and went over in great style. The final number was the Allegro moderato from the First Sonata of Mendelssohn, arranged for organ and brass. It was an interesting experiment, and while the brass showed the effect of the lemon pie which was served at dinner in one or two spots, the general impression was excellent and on all sides I heard requests that we have another program along the same lines in the near future.

The weekly recitals at Immanuel Presbyterian Church go on apace and are deeply appreciated by those attending. The programs include the finest in organ literature and I am constantly amazed that the many organ students in the city do not take advantage of these recitals. Clarence Mader, A. A. G. O., the organist, recently gave a prelude recital of my compositions at the evening service. In hopes that some other organist will do the same I give the pieces played: Concert Fantasia on "Materna," "In a Mission Garden," "Sunset at Santa Maria," "Song of Joy," "Paeon of Praise" and "A Vesper Prayer."

Among the new organs recently installed is the Spencer in the South Pasadena High School and the Kilgen in the First Baptist Church at Whittier. Both will be opened with recitals the latter part of February and it is hoped to have Guild recitals in the near future.

A most delightful evening was spent by the Organ Player Club at the home of Dr. Raymond B. Mixsell in Pasadena the latter part of January. During the evening a prize was given for the organist able to give the names of ten well-known works played on the phonograph, a few bars of each work being played. The winner was Walter E. Hartley, director of the music department at Occidental College. He received an autograph letter of Alexander Guilman.

One of the visitors of the month was William H. Barnes of Chicago, who was called here in consultation by the organ committee of the First Congregational Church. This church is in course of construction and a large four-manual Skinner organ will be installed.

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Reed's "Burden of the Cross" the last of February. Le Roy M. Ryle's "Gotha" will be given March 15 and other works will be sung on Palm Sunday and Good Friday. At St. Paul's Cathedral Dudley Warner Fitch is to give Dubois' "Seven Last Words" and the same work will be presented by Ernest Ballard at St. Stephen's Church in Hollywood.

The factory of the Robert Morton Organ Company at Van Nuys is now used by a concern making near silk.

We are all proud of the splendid success that attended Arthur W. Poister of the University of Redlands on his Eastern tour the early part of the year. He has already been re-engaged for return dates next season and the many excellent press notices which he received bear out what I said

in The Diapason two years ago—that in Arthur Poister we have a worthy disciple of Marcel Dupre and one of the four or five outstanding recitalists in America.

I was interested to hear the small Wurlitzer organ in the new Los Angeles Theater used in conjunction with the orchestra. It was the best use to which a theater organ has been put in Los Angeles for many a year, and Chauncey Haines, the organist who was brought here from Chicago, is to be congratulated on his effective work.

Germani at Bethlehem, Pa.

The most noteworthy organ event of the season at Bethlehem, Pa., was the recital in Holy Trinity Lutheran Church Feb. 3 by Fernando Germani, who played the Midmer three-manual organ under the auspices of the church

choir, I. H. Bartholomew, organist and director. A large group of organists of the Lehigh valley attended the reception after the recital in the parish-house of the church. This was Germani's second appearance in Holy Trinity Church. The large audience was highly enthusiastic about his playing.

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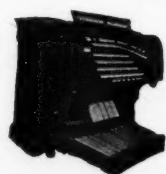
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WEST HAVEN
 CONNECTICUT

James H. Rogers Has Rounded Out Fifty Years in Churches

By CARLETON H. BULLIS

Cleveland, Ohio, Feb. 14.—James H. Rogers was honored at Epworth-Euclid M. E. Church Jan. 25 with a "Rogers night." The service was in recognition of Mr. Rogers' fifty years of service in the cause of church music. All the choral and organ music was from the pen of Cleveland's esteemed composer, organist and musical critic, Mr. Rogers was present and played several organ numbers before the service. These included the Prelude from his Sonata and the Adagio from his Second Sonata. He also played the postlude—another movement from the Second Sonata. Mr. Dawe conducted the choir in the following anthems: "Who Is Like unto Thee," "The Guiding Star," "Seek Him That Maketh the Seven Stars," "Thus Saith the Lord" (which was composed for the dedication of Epworth-Euclid Church) and "O Lord, How Excellent Is Thy Name." The solo quartet sang "Beloved, if God So Loved Us" and the soloists contributed "Great Peace Have They," "A Prayer," "Hear My Cry" and "How Long, O Lord, Wilt Thou Forget Me." The pastor, Dr. Wright, in his remarks on the value of music in church worship, took occasion to eulogize Mr. Rogers for his contributions to church music.

This veteran musician, still hale and hearty, and quite on the job in his various duties, has made an enviable record. After serving the Second Baptist Church (the old "Rockefeller Church" downtown on Euclid avenue) as organist for nineteen years, he went to the First Unitarian Church, where he played for twenty-five years. During all this time he has been organist at the Euclid Avenue Temple, rounding out a half-century this season. He still makes the rounds of local concerts as critic for the Cleveland Plain Dealer, to which he has contributed for many years. Only four or five years ago did he leave the post at the Unitarian Church. This was done when the synagogue changed its morning service from Saturday to Sunday. To retain Mr. Rogers, the synagogue offered to add to his salary whatever he would relinquish in dropping the work at the Unitarian Church, which meant just about a doubling of the former appropriation.

The death of Frank Gallagher, which occurred Jan. 26, closed the career of a pioneer in the "movie" organ profession. Mr. Gallagher is said to have been the first one in America to have accompanied pictures by organ music, his initial work of this kind having begun in 1909 at the old Fourteenth Street Theater in New York City. He came to Cleveland in 1919, continuing in theater work until within the past year, when the introduction of "talkies" brought him the same fate that hit theater organists in general. His last position was at the Astor Theater. He then purchased an ice cream and candy shop and, according to last reports, he was enjoying his new line of activity. For some years he was representative in this territory for Midmer-Losh.

Edwin Arthur Kraft's Trinity Cathedral recital Feb. 2 featured two of the old favorites of former days—Guilman's First Sonata, which is still going fairly strong, and Thiele's Theme and Variations in A flat, which the writer had not heard for twenty years. Although the latter piece is too long for present-day audiences, it contains some dramatic and spectacular material that is strikingly wanting in much concert organ music of more recent publication. A delightful bit on the program was Hadley's "Entr'acte," arranged by Mr. Kraft.

The Cleveland Museum of Art series of recitals of pre-Bach organ music, as announced in our last month's column of The Diapason, began Feb. 4. The programs are being played by Melville Smith, lecturer on music in Women's College, Western Reserve University. The initial program included pieces by A. Gabrieli, Schlick, deCabezon, G. Gabrieli, Frescobaldi, Titelouze, Pale-

James H. Rogers, Who Has Served Churches 50 Years



trina, Sweelinck, Pasquini and Scheidt. Mr. Smith, capable and scholarly, has evidently made an extensive study of his topic. His playing was clear, poised and authoritative. His registrations, metallic in general character, must have been chosen with early organs in mind. Judging from his recital, the music of the period under consideration strikes one with its cold formality and almost brutal directness.

The handsome program book for the series contains a prefatorial essay on "The Development of Organ Music in the Sixteenth and Seventeenth Centuries." There is also an extensive and valuable reference list of publications.

All this good work on the part of the museum department of music, under Curator Arthur Quimby, shows that this institution is carrying on its recital programs in the true sphere of an art museum—in the interests of knowledge of the past and of its bearings upon the present. It is in an institution of this type that historical recitals are supremely proper, whatever may be said of such efforts in other places. We have heard of other art museums that have profaned their true functions by catering to requests for popular entertainment in their musical offerings. The present series is notable in its sphere, excellent in performance and worthy of attention from students and lovers of organ music.

St. Patrick's Catholic Church, Bridge avenue, dedicated its new and effective Votteler-Holtkamp-Sparling organ Feb. 8 with a recital by Dr. Charles E. Clemens, assisted by Dr. Francis Johns, tenor. A unique feature on the program was a medley of old Irish airs, calculated to stir the Celtic heart and arranged for the occasion at the request of the pastor, Dr. Kenny. Some of the pipe ranks of the former organ have been retained in the new instrument.

Severance Hall, the new \$2,500,000 home of the Cleveland Symphony Orchestra, at Euclid avenue and East boulevard, opposite Wade Park, was dedicated in the first week of February. It is interesting to notice that the first

piece played on the initial orchestra program in this new edifice was an orchestral transcription of the Bach Passacaglia for organ. A version by Goedicke was used.

The opening of this building recalls the original plans to have Lynnwood Farnam give the inaugural recital on the Skinner instrument to be placed in this temple of music. Dr. Farnam's death is therefore a loss not only to the musical world in general, but also to local expectations in connection with the dedication of the organ. But the inaugural recital is to be placed into competent hands, for announcement is made that the recitalist will be Palmer Christian, whose good taste, skill, musicianship and familiarity with the fine instrument at the University of Michigan should make him particularly fitted to display the Severance Hall organ to advantage.

The installation of the organ is not completed, but promises to be finished early in March. Since Mr. Skinner's description of it at the September meeting of the Northern Ohio chapter of the American Guild of Organists much interest has been aroused in local organ circles. We recall Mr. Skinner's remark that "if this isn't the best organ I ever built, I'll quit the business." This leads one to look forward with high anticipations to something positively marvelous and superb. We all await the event, which has been set for March 6.

GERMANI TAKES POST IN U. S.

Made Head of Organ Department of Curtis Institute.

Fernando Germani, the young Italian organist, has been appointed head of the organ department of the Curtis Institute of Music at Philadelphia, the post held by the late Dr. Lynnwood Farnam. Mr. Germani is probably the youngest artist ever to hold a position as head of a division at the institute, being only 25 years old. Already he is recognized as a great concert organist both in this country and in Europe. At the age of 14 Mr. Germani was appointed official organist of the Augusteo Orchestra of Rome, and his rise to fame since

Organ Coming Back in British Theaters; New I. S. M. Activity

According to the opinion of the Incorporated Society of Musicians of England the theater organist is "coming back," and the faith to which the society adheres is supported by the fact that it has just formed a new section to embrace cinema organists, to the surprise of many of its own members, it is asserted. A Music Journal, official paper of the society, in announcing the establishment of the new section, says:

"The necessity for the new section is proved by the fact that over a hundred organists, among whom are the most eminent men in that branch of the profession, have already joined the society. The status of the I. S. M. will in no way be let down by the introduction of these musicians, as everyone qualifies for admission to the society before transfer to the new section, and nearly 90 per cent have been trained in, and have actual experience of church work, being qualified and able to take their position at the console of any straight organ for recital or church work if necessary. About 50 per cent of these new members hold the degrees of doctor of music, Mus. Bac., F. R. C. O., A. R. C. O., and other academic qualifications, and the remainder qualify by a record of sound training and the holding of genuine professional positions in reputable cinemas."

In drawing a picture of the theater organ situation in England A Music Journal goes on to say:

Music in the cinema today is slowly yet surely recovering from the severe blow of the mechanical sound film with its synchronized "canned" music. Unit organs are being used again for orchestral work as well as for solo interlude presentation. The great tendency is toward music of a better class and operatic selections ranging from a Wagnerian excerpt to a Gilbert and Sullivan potpourri can be heard everywhere in the new super-cinemas. Orchestras are larger, and organs which are being installed are of three and four-manual type, with double consoles, rather than the former two-manual models.

The need for the powerful influence of such a society as the I. S. M. to raise the status and performance of organists who have entered this modern branch of organ playing must be obvious to all musicians. The organ builders have expressed their appreciation of the effort and their willingness to cooperate in any practical way if improvements in the unit organ construction can be suggested. Every straight organist must realize that the unit organ is not the bag of tricks Dr. Charles Moody described it, when recently giving an address at the London-derry musical festival, but a serious musical instrument destined in the immediate future to be installed in the churches and concert halls as well as in the cinemas of this and other countries.

In an extended statement as to unit organs the paper adds:

"There is no musical instrument which is less understood than the modern unit organ, and during its somewhat short history it has undergone, and is still undergoing, very great changes. The unit organ is not, as is generally supposed, an American invention, but due to the enterprise of Robert Hope-Jones, William Hill, John Compton and Norman & Beard in this country. Credit must be given to the American Wurliitzer Company, who realized the genius of Robert Hope-Jones and produced under his guidance the modern type of instrument which has become popular all over the world."

then has been rapid. He made his American debut in 1928, following his success in New York and Philadelphia, with a transcontinental tour.

Federlein's Annual Recital March 11.

Gottfried H. Federlein will give his annual public recital in Temple Emanuel, New York, on the evening of March 11. His program, presented on the large Casavant organ installed in the new edifice at Fifth avenue and Sixty-fifth street, will include compositions by Handel, Bach, Bonnet, Roger Sessions, Leo Sowerby's "Prelude on the Benediction," and Mr. Federlein's own transcription of a portion of Igor Stravinsky's "Fire Bird."

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FOUR MANUALS

High Schools	(2)	New York, N. Y.
Sherwood School of Music	(2)	Chicago, Ill.
Chicago Musical College	(1)	Chicago, Ill.
Wilson College	(1)	Chambersburg, Pa.
Pomona College	(1)	Claremont, Calif.
U. S. Military Academy	(1)	West Point, N. Y.
College of Emporia	(1)	Emporia, Kansas
N. Y. Military Academy	(1)	Cornwall, N. Y.
St. Charles Borromeo Sem.	(1)	Philadelphia, Pa.
Industrial Arts College	(1)	Denton, Texas
Central High School	(1)	Newark, N. J.

THREE MANUALS

Eastman School of Music	(4)	Rochester, N. Y.
High Schools	(15)	New York, N. Y.
Sherwood School of Music	(1)	Chicago, Ill.
Bethany College	(2)	Lindsborg, Kansas
High Schools	(1)	Philadelphia, Pa.
Illinois College of Music	(1)	Chicago, Ill.
Conservatory of Music	(1)	Cincinnati, Ohio
State Teachers' College	(1)	Cedar Falls, Iowa
Junior High School	(1)	Sandusky, Ohio
Emmanuel College	(1)	Berrien Springs, Mich.
University of Nebraska	(1)	Lincoln, Nebr.
Presbyterian College	(1)	Charlotte, N. C.
Lawrenceville School	(1)	Lawrenceville, N. J.
Wesleyan College	(1)	Macon, Ga.
Hollins College	(1)	Hollins, Va.
School for Blind	(1)	Pittsburgh, Pa.
State Normal School	(1)	Slippery Rock, Pa.
Washington High School	(1)	Milwaukee, Wis.
University of Virginia	(1)	Charlottesville, Va.
State A. & M. College	(1)	Orangeburg, S. C.
Beechwood School	(1)	Jenkintown, Pa.
High School	(1)	Williamsport, Pa.
Hood College	(1)	Frederick, Md.
St. Agnes Conservatory	(1)	Memphis, Tenn.
Gustavus Adolphus College	(1)	St. Peter, Minn.
State Normal School	(1)	Denton, Texas
Peabody Institute	(1)	Baltimore, Md.
Penn Hall Conservatory	(1)	Chambersburg, Pa.
College of Music	(1)	Cincinnati, Ohio
College for Women	(1)	Greensboro, N. C.
Musical Institute	(1)	Pittsburgh, Pa.
Georgia State College	(1)	Milledgeville, Ga.
High School	(1)	Chicago, Ill.
Catawba College	(1)	Salisbury, N. C.
Conservatory of Music	(1)	Arlington, N. J.
Susquehanna University	(1)	Selinsgrove, Pa.

TWO MANUALS

Eastman School of Music	(9)	Rochester, N. Y.
Sherwood School of Music	(2)	Chicago, Ill.
Chicago Musical School	(1)	Chicago, Ill.
Wilson College	(1)	Chambersburg, Pa.
Pomona College	(1)	Claremont, Calif.
U. S. Military Academy	(1)	West Point, N. Y.
Bethany College	(1)	Lindsborg, Kansas
High Schools	(1)	Philadelphia, Pa.
Illinois College of Music	(1)	Chicago, Ill.
Conservatory of Music	(1)	Cincinnati, Ohio
Conservatory of Music	(6)	Oberlin, Ohio
Syracuse University	(3)	Syracuse, N. Y.
Beechwood School	(1)	Jenkintown, Pa.
College of Music	(1)	Cincinnati, Ohio
College for Women	(1)	Greensboro, N. C.
High School	(1)	Chicago, Ill.
MacPhail Music School	(3)	Minneapolis, Minn.
Fisk University	(2)	Nashville, Tenn.
Capital University	(2)	Columbus, Ohio
Susquehanna University	(2)	Selinsgrove, Pa.
Concordia Teachers' College	(2)	River Forest, Ill.
Lebanon Valley College	(2)	Annapolis, Md.
Brenau College	(2)	Gainesville, Ga.
Bluffton College	(1)	Bluffton, Ohio
Musical Institute	(1)	San Antonio, Texas
State Normal School	(1)	Greensboro, N. C.
School for Girls	(1)	Rydal, Pa.
Colorado College for Divine Science	(1)	Denver, Colo.
Miami Conservatory	(1)	Miami, Fla.
Asheville Boys' School	(1)	Asheville, N. C.
St. Joseph's R. C. School	(1)	Grayslake, Ill.

High School	(1)	Eufaula, Ala.
St. Hedwig's Industrial School	(1)	Niles, Ill.
Women's College	(1)	Montgomery, Ala.
Pacific Coast Club	(1)	Long Beach, Calif.
Conservatory of Music	(1)	Austin, Texas
State College for Women	(1)	Tallahassee, Fla.
Rollins College	(1)	Winter Park, Fla.
Bucknell University	(1)	Lewisburg, Pa.
Mission School College	(1)	Santa Clara, Calif.
St. Bonaventura College	(1)	Sturtevant, Wis.
Lawrence College	(1)	Appleton, Wis.
California Christian College	(1)	Los Angeles, Calif.
Hopkins School of Music	(1)	Baltimore, Md.
Conservatory of Music	(1)	Little Rock, Ark.
Woman's College	(1)	Greensboro, N. C.
Irving College	(1)	Mechanicsburg, Pa.
Palmer College	(1)	De Funiak Springs, Fla.
Notre Dame Institute	(1)	Baltimore, Md.
Otterbein College	(1)	Westerville, Ohio
Bethany Ladies' College	(1)	Mankato, Minn.
Shattuck School	(1)	Faribault, Minn.
Academy of Music	(1)	Charleston, S. C.
Notre Dame Seminary	(1)	New Orleans, La.
Wilbraham Academy	(1)	Wilbraham, Mass.
St. Catherine's High School	(1)	Racine, Wis.
Conservatory of Music	(1)	Wheeling, W. Va.
Academy for Blind	(1)	Macon, Ga.
Theological Seminary	(1)	Lancaster, Pa.
St. Joseph's Seminary	(1)	Grand Rapids, Mich.
St. Elizabeth's Academy	(1)	St. Louis, Mo.
Conservatory of Music	(1)	San Antonio, Texas
St. James' School	(1)	St. James, Md.
Lutheran Seminary	(1)	Gettysburg, Pa.
St. Mary's Academy	(1)	Leavenworth, Kansas
Knox Conservatory of Music	(1)	Galesburg, Ill.
Phillips University	(1)	East End, Okla.
Queens College	(1)	Charlotte, N. C.
McGregor Institute	(1)	Detroit, Mich.
Hay School of Music	(1)	Easton, Pa.
Conservatory of Music	(1)	Schenectady, N. Y.
Shenandoah Institute	(1)	Dayton, Va.
Muskingum College	(1)	New Concord, Ohio
Elmhurst College	(1)	Elmhurst, Ill.
Normal School	(1)	Macomb, Ill.
Provincial School	(1)	Callicoon, N. Y.
Miami University	(1)	Oxford, Ohio
DePauw University	(1)	Greencastle, Ind.
College for Women	(1)	Lutherville, Md.
Loretta Academy	(1)	Kansas City, Mo.
Industrial School	(1)	Industry, N. Y.
High School	(1)	Trenton, N. J.
Coker College	(1)	Hartsville, S. C.
Limestone College	(1)	Gaffney, S. C.
Agnes Scott College	(1)	Decatur, Ga.
Immaculate Conception College	(1)	Washington, D. C.
Wilberforce University	(1)	Xenia, Ohio
Heidelberg University	(1)	Tiffin, Ohio
State College for Blind	(1)	Vinton, Iowa
National Training School	(1)	Washington, D. C.
Waynesburg College	(1)	Waynesburg, Pa.
Elizabeth College	(1)	Charlotte, N. C.
Normal School	(1)	Rock Hill, S. C.
State Normal School	(1)	Huntsville, Texas
Lutheran Female College	(1)	College Park, Ga.
Scio College	(1)	Scio, Ohio
St. Andrew's School	(1)	St. Andrew's, Tenn.
Albright College	(1)	Reading, Pa.
Union Theological Seminary	(1)	New York, N. Y.
R. C. High School	(1)	West Philadelphia, Pa.
Linden Hall School for Girls	(1)	Lititz, Pa.
Catawba College	(1)	Salisbury, N. C.
Sweet Briar College	(1)	Sweet Briar, Va.
Intermont College	(1)	Bristol, Va.
Columbia College	(1)	Columbia, S. C.
Penn Hall School for Girls	(1)	Chambersburg, Pa.
State University	(1)	Baton Rouge, La.
State Teachers' College	(1)	West Chester, Pa.
Holy Name College	(1)	Washington, D. C.
Blackburn College	(1)	Carlinville, Ill.
Talladega College	(2)	Talladega, Ala.
Northeast High School	(1)	Reading, Pa.
Silver Bay School	(1)	Silver Bay, N. Y.





National Association of Organists Section

WILLARD IRVING NEVINS, EDITOR



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Treasurer—George William Volkel, 49 West Twentieth street, New York City.

Headquarters—Church of the Holy Communion, 49 West Twentieth street, New York City.

New York City will be the scene of the 1931 national convention. Having enjoyed the hospitality of the Pacific coast in 1930, our committee will be hard pressed to equal that cordiality when the clans gather this year on the shores of the Atlantic. However, conventions are not new to New York City. We are sure many recall with pleasure the one of about ten years ago. The dates for this year, coming, as they do, on Sept. 7, 8, 9, 10 and 11—the first evening being a get-together—are a little later than usual. Still it does not appear that such a time is unsuitable for our national rally. That period will find New York in an entertaining mood and abundantly provided with attractions for visiting organists. There are available in the metropolis outstanding organs of every make and a series of remarkable recitals ought to be the natural outcome of such a wealth of material. Accommodations will be plentiful, and suited to every purse. The weather as a rule is pleasant at that time and with a large number of our members residing near New York it would seem that this 1931 convention can be none other than a most successful one.

The Miami chapter in Florida reported two interesting meetings in January and February. There are many other cities in the Southern states with equally enthusiastic organists, and we look forward to the time when they will wish to organize under the N. A. O. standard. The prospects of a mid-winter convention in the sunny South would prove alluring to northern snow-bound fellow organists. A number of strong chapters in the South would soon bring about the realization of such a dream.

Have you secured, during the first two months of 1931, one new member for the N. A. O.? You need no better selling argument than is provided by the programs sent in each month by our chapters and councils. They testify to the benefit to be derived from association with our organization and we suggest that you obtain application blanks from headquarters and hand them to those who should be with us. We ought to make this the record year for new memberships.

Foreign Tributes to Farnam.

Tributes from distinguished men in foreign lands to the memory of Dr. Lynnwood Farnam have been received by the National Association of Organists since the memorial service held in St. Thomas' Church, New York. These came too late to be read at that service. Charles Tournemire, the noted French organist, cabled as follows to President Milligan:

"Please express my very deep affliction over the death of my good friend, and great admiration for the great musician-organist, Lynnwood Farnam. 'TOURNEMIRE.'"

The following letter came from Sir Hugh Allen, director of the Royal College of Music, London:

"South Kensington, London, S. W. 7, Jan. 14, 1931.—By the death of Lynnwood Farnam the ranks of the world's leaders in organ playing have been greatly weakened, for he was among that rare company who combine the finest musicianship with outstanding executive ability. Added to these was a personality of particular charm—modest, enlightened, infectious and commanding. No one could come into contact with him and fail to realize

something of the power that was in him. He served music in his own sphere with a devotion and force which will keep his name bright for many a year to come.

"The Royal College of Music, where Lynnwood Farnam was a scholar from 1900 to 1904, cherishes his memory and realizes how great is the loss to those among whom he was living and for whom he was working when he was called away.

"HUGH C. ALLEN,

"Director, Royal College of Music."

Through an oversight the account of the Farnam service neglected to state that the chairman of the committee which had charge of preparing the service was Hugh Porter. Mr. Porter has been receiving congratulations from many sources on the efficient work he did in connection with this remarkable service.

Headquarters Council.

The committee in charge deserves great credit for planning the meeting in St. Bartholomew's Church, New York, Feb. 23. As we are all interested in the large Skinner organ there which has recently been completed, Dr. David McKinley Williams consented to speak briefly about it and to play some Bach and Franck compositions upon it. Edward S. Breck played his own arrangement of the "Prince Igor" Overture by Borodin, for which he received the Skinner award last spring. This was the first opportunity which the council has had of hearing the work. After this, Ernest M. Skinner showed the motion pictures which he took in California last summer. Those who were unable to attend the convention last year were glad to have at least this glimpse of the beautiful state in which it was held.

Convention in New York in Fall.

The executive committee met at 49 West Twentieth street, New York, Feb. 9. It was decided that the 1931 convention be held in New York Sept. 8, 9, 10 and 11, with the usual get-together on the evening of Sept. 7, which is Labor Day.

The public meetings committee reported three meetings in prospect for the headquarters council, two of which are to be conferences on service playing and conducting.

Connecticut Council.

Members of the Connecticut council participated in a console party at the Unitarian Meeting-House, Hartford, Feb. 2. The meeting was in charge of Walter Dawley, chairman of the program committee. Thirty members were present and many were called upon informally to play the three-manual organ of the church, with the following program: "Minuet Antique," Yon (Mrs. Ethel S. Tracy); First movement of Sonata 3, Guilman (Edward F. Laubin); Allegretto in B minor, Guilman (Esther Nelson); Prelude to First Suite, Borowski (Donald B. Watrous); Adagio from Fifth Sonata, Guilman (Joel E. Ramette); Second movement from Third Sonata, Bach (Clifton C. Brainerd); Fanfare, Lemmens (Mary E. Fagan); Variations on a Christmas Carol, Dupre (Clarence Waters). Refreshments were served after the program and the party broke up at a late hour.

ELSIE J. DRESSER, Secretary.

Central New Jersey.

The Central New Jersey chapter held a dinner meeting in one of the club rooms of the Y. W. C. A. at Trenton Feb. 9. The feature of the evening was the presentation of a playlet by eight members of the chapter, entitled "Engaging a New Organist." This playlet, exhibiting no small amount of humor in the beginning and ending almost in an uproar, was written by one of our members, Edward W. Riggs. Besides being the author, Mr. Riggs played one of the leading roles. The playlet came as a "surprise" entertainment to the chapter. The members of the cast were Edward W.

Riggs, Prentice B. Hunt, Mrs. Edith G. Myers, Miss Nita B. Sexton, Mrs. Dorothy Schragger, Mrs. Edith Dunn Hartman, Mrs. Ruth H. Burgner and George I. Tilton. Stunts, games and social greetings ended the evening's enjoyment.

NITA B. SEXTON, Secretary.

Plans for New Jersey Rally.

A meeting of the New Jersey council was held at St. Clement's Church, Philadelphia, through the courtesy of Dr. Fry, Tuesday evening, Feb. 10. Details of the coming rally at Camden were discussed and the date was set for May 19. It was decided that committees are to be appointed by the president, Henry Hall Duncklee, to handle the arrangements, particularly the selection of a recitalist and a speaker. The feature of the rally will be a performance by the chorus of the Camden Musical Art Society, under the direction of Henry S. Fry. Edward S. Breck was invited to play his prize-winning arrangement of the Overture to "Prince Igor." The various chapters in the state were reported by their respective presidents as being in a flourishing condition, and a large participation in the rally is expected.

EDWARD S. BRECK,
Corresponding Secretary.

Union and Essex Chapter.

For the January meeting members of the Union-Essex chapter were guests at a musical service given by one of our fellow members, William J. Hawkins, A. A. G. O., at the First Presbyterian Church of Orange, N. J., where he is organist and director. Mr. Hawkins was assisted by the choir and quartet of the church. A large audience attended and thoroughly enjoyed each number. The instrument is an excellent four-manual Aeolian organ installed in 1928 and its beautiful tonal quality, so ably displayed at the service, served to augment the beauty and dignity of the new church edifice. The program was as follows: "Holy Art Thou," Handel; Prelude and Fugue, E minor, Bach; Air in F, Minuet, Allegretto giocoso and Allegro vivace, Handel; quartet, "List to the Lark," Dickinson; Caprice, Matthews; "Angelus," Massenet; Evensong, Baird; "Emmanuel," Frysinger; anthem, "The Twilight Shadows Fall," Wood; Allegro con fuoco (Sonata 1), Borowski. FREDERICK P. SLOAT, Secretary.

Harrisburg Chapter.

Harrisburg chapter presented a choral vesper service at Bethlehem Lutheran Church Feb. 9 with H. F. Bronson presiding at the organ. Mrs. W. K. Bumbaugh, soprano soloist and director, had charge of the vocal music. Mr. Bronson's selections included the prelude, "Petite Suite," Barnes; Reverie, Vodorinski; "Pomp and Circumstance," Elgar-Lemare. The anthems sung by Bethlehem's solo quartet were: "Behold, Now Praise the Lord," Woodman; "O Lord, Most Holy," Abt; "Bless the Lord, O My Soul," Ivanoff (a cappella). The Rev. E. Martin Grove, pastor, delivered a short address on the "Ministry of Music in the Church."

CLARENCE E. HECKLER,
Recording Secretary.

Reading Chapter.

A recital was held under the auspices of the Reading chapter in Grace Lutheran Church, with Richard Wagner in charge of the program, Sunday, Feb. 1. The program opened with the singing of a hymn. This was followed by an organ solo, "Rex Gloriae," Day, played by Miss Rachel D. Marks, organist and director at St. Peter's Methodist Church. Another organ solo, "Caprice Viennois," Kreisler, was played by Willard E. Conrad, organist and director at Immanuel Evangelical Church, after which greetings were extended to the chapter by the Rev. Gerald Neely, assistant pastor of Grace Church. The program continued with the playing of a violin solo, "Romance" (Second Concerto), Wieniawski, by

Evan Hallman. The choir of Grace Church sang "The Lord Is My Light," by Parker. "Drink to Me Only with Thine Eyes," arranged by Miles, was played by Earl W. Reifsnnyder, organist and director of St. Mark's Lutheran Church, and the final number was played by Carroll W. Hartline, organist and director of Trinity Lutheran Church—a Prelude, by Gordon Balch Nevin.

MARGUERITE A. SCHEIFELE,
Recording Secretary.

Easton, Pa., Chapter.

An example of the highest type of musical service in the church was presented under the auspices of the Easton chapter in Trinity Episcopal Church, Dec. 15. Chapter President Mark L. Davis is organist and choirmaster. Mr. Davis' prelude was Brahms' "Schmücke dich" and the choral numbers were the "Et incarnatus est" from Bach's B minor Mass and "The Eve of Grace," by J. S. Matthews.

The second annual chicken and waffle dinner was held in the Postoffice Hotel Monday evening, Jan. 19. The business of the chapter was carried on during the course of the dinner with President Mark L. Davis in charge. One new member was admitted, Miss Edna Rapp of the South Presbyterian Church. A committee was appointed to arrange for the guest recital Feb. 16 by Dr. Rollo Maitland.

MAE LITZINGER, Secretary.

Maryland Council.

Under the auspices of the Maryland council, Winslow Cheney, organist and director of the Church of the Neighbor, Brooklyn Heights, N. Y., gave a recital at the Peabody Conservatory, Baltimore, Jan. 22. Mr. Cheney is a former pupil of the late Lynnwood Farnam and of R. Huntington Woodman. The entire program was from the works of Bach and was played with dignity, clarity and great beauty of style.

At our monthly meeting Feb. 11 Jack Towle, formerly of the Compton organ works, London, England, but now residing in Baltimore, gave us a splendid talk, illustrated at the blackboard, on the subject "A Modern English Organ."

IMOGEN R. MATTHEWS,
Corresponding Secretary.

Miami, Fla., Chapter.

The first meeting of the Miami chapter under the leadership of Charles T. Ferry, the new president, was held Jan. 26 at the residence of one of the members, combining a business and a social gathering. The retiring president, Professor W. S. Sterling, was the recipient of a gift as a mark of the esteem of the chapter members.

Mrs. Florence Ames Austin gave an interesting eulogy of the late Lynnwood Farnam. The new and retiring presidents entertained with reminiscences of their student days in Europe, and the listeners were brought to realize what vast improvements had been made in manuals, stops and action by Mr. Sterling's description of some very old organs he had played in Germany in his early days.

On Feb. 9 another delightful evening was spent at the Möller studio, where Mr. Ferry and Mrs. Austin played several organ and piano duets and a guest artist, Miss Marian Taylor, contributed a violin solo consisting of a sonata by Mr. Ferry, with piano accompaniment by the composer.

Meetings of this chapter are held regularly during the winter months, are well attended and have proved an excellent means for the local organists, of whom there is a large number, to become acquainted with one another.

Kentucky Chapter.

Members of the Kentucky chapter had a most entertaining and instructive February meeting and a large number were present to hear George Latimer, organist and choirmaster of St. Paul's Episcopal Church, talk on his travels and experiences in Europe last summer. Mr. Latimer not only told of the music he heard, but of people and

conditions, his visit to the Vatican and the singing of the Sistine Choir. In the small towns of England he heard good boy choirs and good tone. He had the privilege several years ago of singing in the choir of St. Paul's Cathedral, London, when Bach's Passion was given under the direction of Dr. Charles Macpherson. Mr. Latimer was an organ pupil of Macpherson and also of Ernest Arthur Simon, organist and choirmaster of Christ Church Cathedral, Louisville. After Easter Mr. Latimer goes to the Second Presbyterian Church, Louisville, as organist and choirmaster.

Ernest Arthur Simon, organist and choirmaster of Christ Church Cathedral, Louisville, is presenting Gounod's "Gallia," Stainer's "Crucifixion" and Gaul's "Passion" during Lent. Stainer's "Crucifixion" will also be presented on Passion Sunday at the Highland Presbyterian Church under the direction of Mrs. Arthur Almstedt, organist and director. "The Woman of Samaria," by Sterndale Bennett, will be sung the third Sunday in March at St. Andrew's Episcopal Church, directed by Mrs. Albion Cornwall, organist and choir director.

Lexington Chapter.

Despite the negligence of the secretary in reporting meetings, the Lexington chapter of the N. A. O. has had a busy fall and winter. The first meeting of the year was held in November at the home of the retiring president, Mrs. Earl Bryant. A discussion of the music heard during the summer in Europe and elsewhere was followed by an outline of work for the winter. The next meeting was held at the home of the present president, Mrs. Walter Duncan.

Among the noteworthy cantatas and pageants given in Lexington were R. Deane Shure's "Dawn in the Desert," especially appropriate in this year of drought; "The Messiah," candle-light services, etc. The chapter was invited to the studio of the secretary, Abner W. Kelley, University of Kentucky organist, for its January meeting. The election of officers occupied much of the time of this meeting. For 1931

Mrs. Walter Duncan succeeds Mrs. Earl Bryant as president; Mrs. Lela Cullis succeeds Mrs. Harry Box as vice-president; Dr. Kelley succeeds himself as secretary, and Miss Violette Renaker is treasurer. Members amused themselves at this meeting by trying the new residence "Sonata" Wicks direct electric organ just installed in Dr. Kelley's home.

Miss Virginia Tyler, president of the Kentucky Music Teachers' Association, entertained the chapter Feb. 10. After tentative plans for music week were discussed the chapter went on record as in hearty sympathy with the excellent vespers recitals sponsored every Sunday afternoon by the University of Kentucky. Among the recent artists the foremost is Dr. Sidney C. Durst, who has given four recitals. Others include Alexander Kisselburgh, the Brahms quartet, Harry Moore and B. P. Ramsay. Musical games furnished the lighter part of the evening. Some Easter plans were announced, which included the presentation of Shure's "Atonement," Wessel's "Calvary," Dubois' "Seven Last Words" and Haydn's "Seasons."

ABNER W. KELLEY.

Quincy Chapter.

The new officers of Quincy chapter were initiated at the meeting on Feb. 24, which took the form of a dinner, followed by a short business session and a general social time. This is the annual meeting to which we invite guests.

ROXANNA M. PEINE, Secretary.

Monmouth, N. J., Chapter.

Monmouth chapter met in Ralph Hall, St. George's Episcopal Church, Rumson, N. J., on the evening of Feb. 12 as guests of J. Stanley Farrar, chapter president. Dr. Walter Henry Hall, authority on choral music of Columbia University, gave an informal address on interpretation and hymn singing, preceded by a delightful allegory. Edward O'Brien sang three groups of songs. Three new members were accepted.

HELEN E. ANTONIDES, Secretary.

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Dr. Dinty's Great Work, "Jonah and the Whale", Is Well Reviewed

By ROLAND DIGGLE, Mus. D.

It is a great pleasure for me to be able to present to the readers of The Diapason a short account of what is destined to be the greatest choral work of the present generation. I refer to Dr. Dinty Moore's latest work, "Jonah and the Whale," a choral symphony for chorus, orchestra, organ, six pianos and bagpipes.

Dr. Moore has been working on the score for many years, but only recently found a libretto to fit the music. Needless to say, the work is extremely modern and difficult. The part of the whale is taken by a contra tenor (whatever that is) and the part of Jonah by an untrained bass. The music reaches great heights and the duet between the two, just after Jonah has been swallowed, is most moving. The bagpipe accompaniment depicting the whale's distress has the touch of genius.

The work opens with an orchestral tone poem which Dr. Moore tells me is intended to depict the peace and happiness of the whale in the bosom of his family. Much use is made of the chord of C. In one place this chord is held for ninety-eight bars, and is intended to show the peace and monotony of the whale's life. The growth of his family is shown by the ascending scale of C. Gradually the scale is lengthened until it reaches three octaves. At this point there is a downward flourish from the piccolo and we are given to understand that papa whale has run away from home.

The opening chorus is a sort of sailors' hornpipe, "We are Jolly Joppa Fishermen," and reminds one of the churchy music of Victor Herbert, more especially the "Tinker's Song" from "Robin Hood." The chorus ends with a double fugue in which the words "Jolly Joppa" are repeated some 950 times.

This chorus is followed by an impassioned solo by Jonah in which he pleads for a discount on the fare to Tarshish. The music is typically Scotch and where Jonah pays the full fare there comes a heart-breaking passage from the bagpipe that is most poignant.

The next number is a deeply felt eight-part chorus, "Sailing, Sailing, over the Ocean Blue." The accompaniment, a continuous repetition of the notes C E G E, is realistic of the rolling ocean. A sinister note is struck where the trombone plays a phrase from that lovely song "Sailor, Beware, Many Brave Hearts Are Asleep in the Deep." Then come some of the most impressive pages in the whole score. The organ is heard for the first time and, with all stops drawn, low C and the G above are held on the pedals for 263 1/4 bars. Given an organist of real ability and perseverance this passage, depicting the storm, cannot fail to move everybody.

We now have the "Song of the Whale," a beautiful bit of modern writing that is reminiscent of a Gregorian chant. In this number the whale bemoans the fact that he ran away from home. He longs for the voice of his loved ones; he longs for some good home cooking—in fact, like the other prodigal, he is thinking of returning home and taking what is coming to him—when he spies Jonah in the water. Here we have the climax of the work—chorus, orchestra, organ, six pianos, bagpipes and conductor combine in a glorious passage of 164 bars rest.

Could anything be more impressive? Here we have the whale and Jonah meeting for the first time. Surely a composer of less talent than Dr. Moore would have used this for a noisy chorus. Not so Dr. Moore. He gives us this wonderful 164 bars rest, during which we can use our imagination. At

Arnold Dann



ARNOLD DANN, who presides over the organ at All Souls' Church, Baltimore, N. C., has arranged a musical program for every Sunday afternoon in March. On March 1 the program will be devoted to Handel, March 8 to Russian composers, including Moussorgsky and Borodin, March 15 to modern composers, March 22 to works of Bach and March 29 to a performance of Verdi's "Requiem."

the end of the 164th bar there is a glissando from the top note of the piccolo to the lowest note of the double bass. If you have used your imagination instead of wondering how long the blooming thing was going to last, you will feel yourself during this glissando sliding down into the whale's tummy. It is a masterpiece of realistic writing never before equalled.

There now follows a long duet between Jonah and the whale to an accompaniment of bagpipes. A clever touch is the introduction of the "Prisoner's Song" in the accompaniment. The number ends abruptly with an upward glissando from the lowest note of the double bass to the top note of the piccolo and if you have used your imagination you will understand what has happened.

The final chorus is a masterpiece, the "Jolly Joppa Sailor." It is combined with the whale's family theme, now lengthened to four octaves, while the chorus sings a sort of Scotch dirge which we are given to understand depicts Jonah's heartache over his wasted fare.

It is difficult to do justice to this great work of Dr. Moore in as short an article as this, but if you can find an untrained bass and have money enough to import a contra tenor I urge you to give this work a hearing.

Plays Lemare's "Angelus" in Glasgow.

The program of a recital by Purcell J. Mansfield, the Scottish organist and composer, played Jan. 3 at the art gallery in Kelvingrove Park, Glasgow, includes Edwin H. Lemare's new "Angelus," published by the White-Smith Music Publishing Company. This is cited as showing that sometimes organists abroad are quicker than the majority of their American brethren in discovering new pieces composed on this side of the ocean. Mr. Mansfield's program in full was as follows: Overture to the Occasional Oratorio, Handel; Minuet in A, Boccherini; March in D (Op. 39, No. 3), Guillemant; "The Angelus" and "Alpine Dance," Lemare; Passacaglia in E minor, in the Modern Style, P. J. Mansfield; Offertoire in D flat, Salome; Scherzo in E major, Gjgout; Christmas Fantasia on Old English Carols, Best.

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Opens New Vista in Music Appreciation Courses*



Hayes Bigelow

ONE OF THE SEVEN SCHOOL ORGANS IN STATE OF NAKED COMPLETION.

Photographed just before shipment in assembly room of the Estey Factory at Brattleboro, Vermont.—Note the Visual Lights (white dots) over each stop tablet.

IT is the "golden age" of music, says Walter Damrosch, and there is far more to support that statement than can be crowded into these columns. The mechanization of music by an amazing number of automatic devices, and the radiation of music by ether waves has been revolutionary. The world has not yet adjusted itself to the change, but it is likely to prove less calamitous to the musician than it now seems while the upheaval is still in progress.

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Everywhere a new generation of young people is growing up with music in its ears—some of it the best music, some of it the worst, but music all the same, morning noon and night. Many a family—thousands upon thousands breakfast daily with Estey organ radiobroadcasts reverberating through their dining rooms. The names of great composers, the themes of great compositions, and many fine points in the appreciation of music hitherto generally known only to students of music, are becoming almost as much a part of a common education as "the three R's".

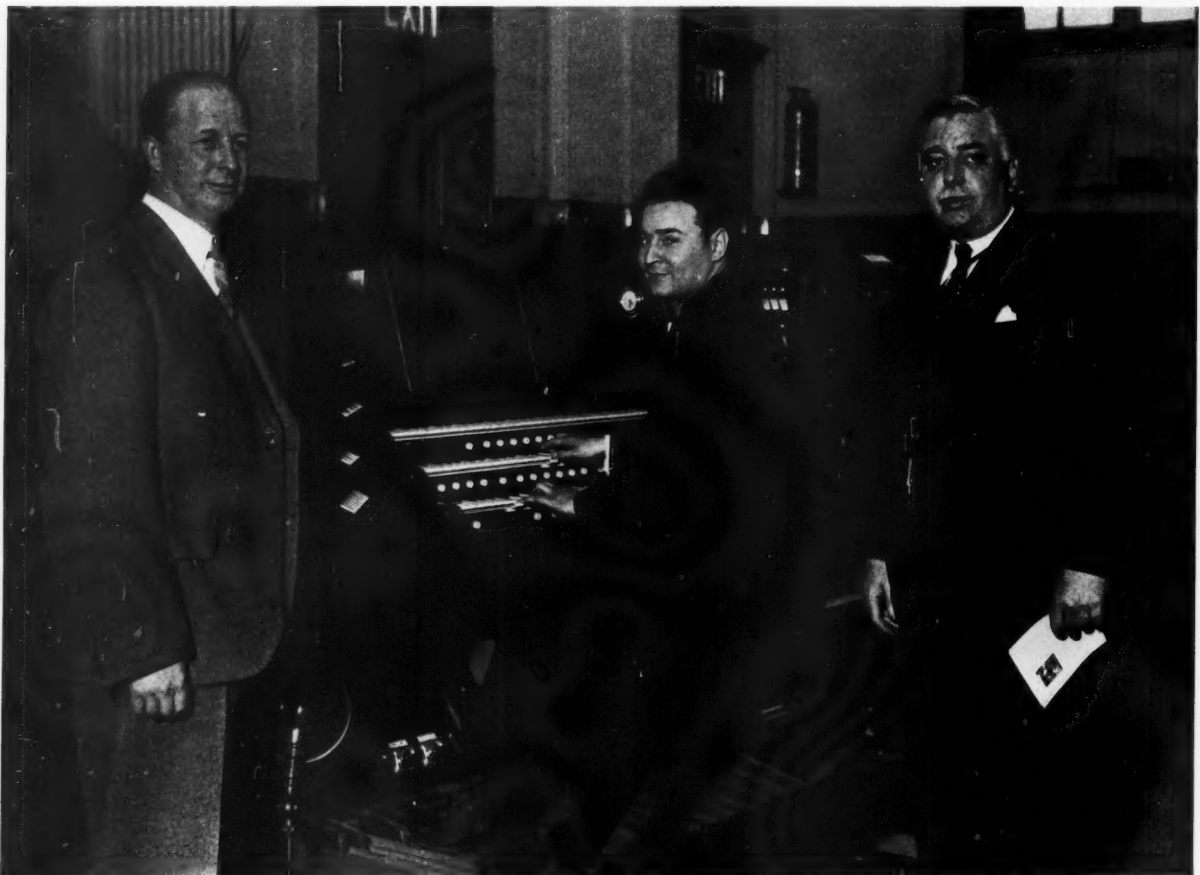
The Estey Organ

All of these many new agencies for the dissemination of music and musical knowledge are constantly begetting an enlarging curiosity in the schools about the analysis of music, for the child's impulse to take a clock to pieces persists into later life and into other fields.

To a majority of people, children and adults alike, the most majestic of instruments, the pipe organ, has remained fundamentally something of a mystery, and the analysis of its amazing number of combinations of instruments has been baffling. It is for this reason

that the Estey Organ Company, in building seven large pipe organs for New York City High Schools, devised an altogether new system of visual instruction whereby the eye aids the ear in the understanding and appreciation of organ compositions.

This invention—the work of Harry F. Waters, General Manager of the Estey Organ Company in New York,—was incorporated for the first time in the three-manual Estey organ installed last month in the Theodore Roosevelt High School in the Bronx, New York City,—the largest high school in the world.



Underwood & Underwood

FERNANDO GERMANI, BRILLIANT YOUNG ROMAN ORGANIST

At Console of the Estey Automatic in Dedicatory Recital at Theodore Roosevelt High School. Left, William R. Hayward, principal of the school, right, Dr. Harold G. Campbell, deputy and associate superintendent of high schools for New York City.



Hayes Bigelow

TWO OF THE NOTABLE DEVELOPMENTS IN NEW ESTEY AUTOMATIC.

Left—the electric control board; right—the expansion tracker bar ensuring perfect register of music rolls under all conditions. Louis C. Stiff, head of the automatic department at the Estey factory.

The Estey Organ

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The dedication of this first of the seven Estey pipe organs to be placed in New York schools was the occasion on the afternoon of January 21st, 1931,

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Dr. George H. Gartlan, director of music for New York Schools, Dr. Harold G. Campbell, deputy



DEDICATION OF THE FIRST OF THE SEVEN SCHOOL ORGANS
At Theodore Roosevelt High School, The Bronx, New York, January 21, 1931.

Underwood & Underwood

of a recital by the distinguished young Roman organist, Fernando Germani—organist of the Augusteo at Rome, professor of organ at the Royal Academy of St. Cecilia, and member of the Pontifical School of Music at Rome. Mr. Germani, who unquestionably ranks as one of the greatest organists today, later made permanent records of several famous organ compositions for the Estey library, and in an estimate of the Estey automatic reproducing organ with visual-instruction feature, he said:

"My sincere congratulations upon so successful an installation as that which I had the pleasure of opening in the Theodore Roosevelt High School in New York City. This instrument

and associate superintendent of schools, William R. Hayward, principal of the Roosevelt school, and others paid tribute to the new instrument and to the program upon which the New York schools had embarked for improved courses in musical appreciation.

"To me" said, Dr. Gartlan, "there is always something thrilling in opportunity—a new highway being opened, where in some future day many humans may pass seeking to live and progress; a book with opened leaves, awaiting the human hand and the brain to absorb inspiration and knowledge; a wonderful instrument, capable of reproducing the works of great

The Estey Organ

musicians; an organ, with all its hidden potentialities, able to reproduce the works of the masters. Many composers have given their talents to interpret the lyrics of great poets, and now this organ may peal forth its message to the young people of our city.

"It would be a transient message if it did not register in the hearts and consciousness of at least some one. If this instrument brings cheer to the weary, inspiration to the ambitious, solace to the unhappy—if it brings to the heart of a little child a new faith in himself—if it brings joy, and I know it will, the director of music in the city of greater New York will be happy."

What New York City is doing to promote music appreciation with the Estey Automatic Reproducing organ with Visual-Instruction feature is worthy of study by music supervisors in other cities, and, indeed, the New York program has already begun to attract the attention of school authorities elsewhere. The Estey Organ Company believes itself authorized to extend the invitation to music supervisors and school authorities elsewhere to personally examine the Estey instruments which are now being installed in New York high schools.

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Estey, incidentally, is the organ chiefly chosen for broadcasting. While it may be heard from several studios, there has lately been made a new

arrangement whereby there will be a broadcast direct from the New York Estey studios every Sunday afternoon over the Columbia Chain of 40 stations. This Estey program immediately follows the program of the New York Philharmonic Orchestra, between 4 and 5 o'clock each Sunday afternoon.

We cordially invite you to tune in and to let us know your reaction to the program, or suggestions for selections to be played.



DR. GEORGE H. GARTLAN
Director of Music in the Public Schools of New York City.

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WILLIAM JOHN HALL OF ST. LOUIS IS DEAD

VICTIM OF PNEUMONIA FEB. 9

Funeral at Unitarian Church, of Which
He Had Long Been Organist,
Attended by More than 1,000
People—Born in 1870.

In the passing of William John Hall, St. Louis has lost one of its most prominent organists. Mr. Hall was stricken Feb. 3 with a heavy cold, necessitating absence from his duties at the Soldan High School. This developed into pneumonia. He was taken to the hospital in a weakened condition and sank into a coma. He died the evening of Feb. 9. His funeral, which was held from the Unitarian Church of the Messiah, where he had officiated for many years as organist, was attended by over 1,000 people, many of whom were unable to get inside the church. Services were conducted in the absence of the pastor of the church by the Rev. Dr. Ivan Lee Holt of St. John's M. E. Church, South, and consisted of a Scripture reading and prayer. Music was by a string quartet and the active pallbearers were members of the high school glee club. The honorary pallbearers, among them most of the leading organists of the city, included Dr. E. R. Kroeger, E. M. Read, Charles Galloway, Edgar L. McFadden, A. L. Booth, dean of the Missouri chapter, A. G. O.; William F. Moritz, secretary of the St. Louis chapter, N. A. O.; Dr. P. B. Eversden, Charles C. Kilgen, Oscar Condon, music critic for the Times; Richard Spamer, for many years music critic of the St. Louis Globe-Democrat, and others.

Mr. Hall was born on the high seas under the British flag, Feb. 2, 1870. His talents were recognized in childhood and at the age of 8 years he was a boy soloist in a London church. After music study in England he studied under tutors in France, Germany and Italy.

Coming to America, he became dean of music at Augustana College, Rock Island, Ill., and at the College of Music, Cedar Rapids, Iowa. He was widely known as a director of choruses. For six years he was one of the original committee planning and producing the open-air municipal opera in St. Louis. Several times he appeared as a tenor soloist with the St. Louis Symphony Orchestra and for many years had given lectures and song recitals. For three years he was president of the Missouri State Music Teachers' Association and for three years dean of the Missouri chapter of the American Guild of Organists. He was also a past president of the St. Louis chapter of the National Association of Organists.

New Contracts for Estey.

Contracts received during the month by the Estey Organ Company are for the following:

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Valley Forge Military Academy, Wayne, Pa.

St. Joseph's Catholic Church, Boonville, N. Y.

St. Michael's Episcopal Church, Yakima, Wash.

Masonic Temple, Herkimer, N. Y.

Residence organs were sold to Miss Florence Smith, Ridgewood, N. J., and C. W. Goodnow, Kennebunk, Me. One contract given to Estey is from St. Stephen's Lutheran Church, Allentown, Pa., for the addition of a choir organ to a large two-manual Estey installed fifteen years ago. A three-manual master console, harp and chimes are to be added, bringing the organ up to a good-sized three-manual instrument. Homer Nearing, F. A. G. O., collaborated with H. L. Godshalk of the New York office in arranging the details.

Lemare Recitals Broadcast.

Edwin H. Lemare has begun a series of radio recitals from station KFI, Los Angeles. The first was given Feb. 24 and others will be played every Tuesday night from 10 to 11 o'clock Pacific time. Responses from those listening in may be sent to KFI at Los Angeles.

G. W. ANDREWS REACHES 70

Noted Oberlin Man Gives Dinner for Students—Retires This Year.

Oberlin, Ohio, Feb. 17.—On the evening of Jan. 19 Dr. George W. Andrews entertained his students at a dinner. The occasion of the festivities was the celebration of his seventieth birthday. Since it is directly through the unremitting labors of this remarkable man that the organ department has achieved such success, we regret all the more that he will retire from active teaching with the end of the current year.

A significant development in the work of Oberlin Conservatory was inaugurated in the fall of 1929, when Olaf Christiansen was engaged to head a department of choral conducting. The work of Mr. Christiansen during these two years has been highly successful. In addition to the numerous choral classes, and courses in the technique of choral conducting, Mr. Christiansen has organized an a cappella chorus of sixty-five voices which sings with increasing artistry and technical assurance. Mr. Christiansen has enjoyed the unusual advantages which come from having a father who is generally considered to be one of the greatest choral conductors in the United States today. An additional activity of this department is seen in the formation of a group of madrigal singers. This group consists of six students who are especially gifted in the singing of madrigals.

Vesper recitals played by the organ faculty in Finney Chapel during examination week in January were heard by larger audiences than ever before.

Miss Beryl Ladd of the class of 1931 appeared in recital in Finney Chapel Feb. 2. Her program included: Introduction and Passacaglia, Reger; "Clair de Lune," Vierne; "Piece Heroique," Franck; Minuet and Gigue, Rameau; "Prayer," Palestrina; Finale from Symphony in G minor, Lemare.

LENTEN SERIES ON COAST

Fitch Assisted by Other Organists in Recitals at Los Angeles.

Dudley Warner Fitch, organist of St. Paul's Cathedral at Los Angeles, has arranged a series of Lenten recitals every morning, except Saturday, beginning at 11:25. Mr. Fitch is assisted by a number of other organists of the city. In February the visitors included Clarence D. Kellogg, Otto T. Hirschler, Carl Twaddell and B. Ernest Ballard. The schedule for March is as follows:

March 2—Glyn Smith, young blind organist.

March 3—The Rev. Duncan S. Mervynne.

March 4—Stiles Johnson.

March 5—Mr. Fitch.

March 6—Isabel Steiner.

March 9—Mable Culver Adsit, A. A. G. O.

March 10—Minnie Jenkins, A. A. G. O.

March 11—Ralph Day, Jr.

March 12—Mr. Fitch.

March 13—Gladys Hollingsworth, F. A. G. O.

March 16—Mr. Fitch.

March 17—Waldo Winger, Jr.

March 18—Betty Bradfield.

March 19—Joseph Clokey.

March 20—Charles L. Reilly.

March 23—Arta M. Rogers.

March 24—V. Gray Farrow.

March 25—Sibley G. Pease.

March 26—Mr. Fitch.

March 27—Paul G. Hanft.

March 30—John Stewart.

March 31—Walter F. Skeele.

April 1—Edith Boken-Krager.

April 2—Clarence Mader, A. A. G. O. Palm Sunday, March 29, at 7:30 p. m., the cathedral choir will sing the Passiontide cantata, "The Seven Last Words," by Dubois.

Wood & Werner in Larger Quarters.

Wood & Werner, Inc., who supply organ builders with leather and thus perform an important function in the industry, announce their removal to larger quarters. They have taken a building at 182-186 South Portland avenue, near Atlantic avenue, in Brooklyn, and are to occupy the new place of business on March 1.



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LENTEN SERIES IN NEWARK

Walter Peck Stanley Plays at North Reformed Church.

Walter Peck Stanley, A. A. G. O., is giving a series of midday Lenten recitals every Thursday at the North Reformed Church of Newark, N. J. He has prepared programs of high merit and popular interest, as follows:

Feb. 19—Sonata No. 1, in F minor (four movements), Mendelssohn; "Romance sans Paroles," Bonnet; Scherzo, Jadasohn; Meditation, Massenet; "Marche Pontificale," Widor.

Feb. 26—Spring Song, Hollins; Sonata No. 2, Mendelssohn; Clock Movement (from Symphony in D), Haydn; Gavotte, Wesley; "Song to the Evening Star," Wagner; Finale, Maquaire.

March 5—Sketch in F minor, Schumann; Sonata No. 3 (two movements), Mendelssohn; "Fiat Lux," Dubois; Largo ("New World" Symphony), Dvorak; Pastorale and Finale, Guilmant.

March 12—Sonata No. 4, Mendelssohn; Musette, Handel; Serenade, Schubert; Minuet, Boccherini; Petrarca Sonnet 123, Liszt; Toccata, Tombelle.

March 19—Chorale No. 3, in A minor, Franck; Sonata No. 5, Mendelssohn; "In Springtime" and "Moonlight," Kinder; "Dreams," Wagner; Triumphant March, Hailing.

March 26—Prelude to Act 3, "Lohengrin," Wagner; Sonata No. 6, Mendelssohn; Good Friday Music from "Parsifal," "Pilgrims' Chorus" from "Tannhäuser" and March from "Tannhäuser," Wagner.

Goes to New Orleans Cathedral.

Professor William C. Webb, who has been connected with the Larsen Conservatory of Music at Green Bay, Wis., for several months, has been appointed organist at Christ Cathedral, New Orleans.

PORTER HEAPS

RECITAL ORGANIST
University of Chicago

Organist and Director, First M. E.
Church, Evanston

HOTEL PENNSYLVANIA



IN PHILADELPHIA, there is no law that forces you to detour from the din and discord of the down town streets. If you really want to, you can go to bed with ear muffs on and shut out the clang and clamor of the city's bedlam. But the really sensible thing to do is to park yourself . . . and your car if you motor . . . 10 minutes from the city center but 10,000 miles from the noise . . . at the Hotel Pennsylvania. Here you can rest and relax in the cordial comfort of a room that was built for sleep.

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The Diapason

A Monthly News-Magazine Devoted to the Organ and to Organists.

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Advertising rates on application.

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CHICAGO, MARCH 1, 1931.

THREE MEN WITH RECORDS

If one is looking for ornaments of our profession in this generation he will not have far to search. It is with real pride that The Diapason is able to call attention this month to three men who have completed half a century of service to the organ and to music in general. Starting with New England, Everett E. Truette will mark his record of fifty years of organ recitals with a program to be given in March. Mr. Truette has served in his field as few men have served in the history of the organ in America. Not only has he been a distinguished and faithful performer, but he has exerted an influence that none can measure through his teaching. For many years Truette pupils have been filling important posts not only in Boston, but in many other cities. It has been a mark of distinction to be a product of Mr. Truette's training. So loyal a group of disciples has this preceptor raised that some years ago they formed an organization called the Truette Organ Club, which meets regularly and gives programs that have attracted widespread attention and have kept the interest in every form of organ progress alive within the large and growing group.

Going on to New York we find interest will be centered this month in the fiftieth anniversary of T. Tertius Noble as an active force in church work. This able musician—able as a composer, as a recitalist and as a trainer of church singers—has rendered a threefold service on this side of the Atlantic ever since he was brought to St. Thomas' Church from York Minster. No finer qualities than those which mark Dr. Noble's work and no higher ideals than characterize his activities are known among us. This is well-known to those familiar with his creative work and with his playing. That the words apply equally to his rare personality is known to those who have the privilege of close acquaintance with him.

The third man who has completed half a century of service to the church is near the nation's center—in Cleveland—and is none other than James H. Rogers. This genial and versatile man, loved by all who come in contact with him, is best known outside his home city through his compositions, and these speak most eloquently for themselves. Not only has he done much for the organist, always writing up to a high standard, combined with an avoidance of dullness, but what singer is there in the land and what choir director who does not rise to call James H. Rogers blessed for his solos and anthems?

Every organist who takes interest in his profession may well join us in feeling pride in the fact that the organ can boast such men and such records.

THE PITTSBURGH POLICY

For thirty-five years organ music has been provided for the people of Pittsburgh as free as the smoky air they

breathe, through one of the benefactions of the late steel magnate, Andrew Carnegie. And the best part of it is that the people of Pittsburgh do not tire of the recitals at Carnegie Music Hall, as amply attested by the attendance records. Dr. Charles Heinroth never fails to make an appeal, both to the layman and to the music-lover.

The Diapason has received a copy of the bound volume of programs for the last season. A perusal of the offerings at Dr. Heinroth's seventy-six recitals tells the story. This year the Carnegie Music Hall organist's foreword to the book explains his policies and how he has striven to perform the duty of carrying out the intent of Carnegie Institute "in its endeavor to bring to a great industrial city the message of a fine art."

Here is an aim worthy of the best of organists, and its achievement may well be rated as a most valuable life-work. In reviewing the fact that for thirty-five years the recitals have been designed to render the service indicated, Dr. Heinroth testifies that "these organ recitals still exert an undeniable power of attraction to a considerable number who find both pleasure and profit in regular attendance. Designed to be neither wholly educational nor entirely entertaining they seek to strike a balance between the two. In fact, they are so mapped out as to provide within the span of a single season a liberal education in the best literature of the different musical styles and periods, interspersed with suitable and stimulating commentary and, above all, always keeping in full view the original incentive of Mr. Carnegie in instituting these recitals: To create in the people a love for music. As in the past, so in the future this will be the chief aim and avowed function of the musical activities of Carnegie Institute: To be neither scholastic nor sensational, but to pursue the beautiful in whatever form it may be found."

Pittsburgh is to be congratulated on the valuable musical advantage of the Heinroth recitals and those municipalities which are not obtaining from their great organs the full benefit to be desired might well study the programs and the policies enunciated above and consistently followed in the steel industrial center all these years.

THE CRITICS

Musical Canada, our contemporary across the border, has been making inroads on its supply of heavy ammunition for the last two months by telling the critic of one of the leading papers of the dominion, published in Toronto, just what it thinks, in plain English, because of his adverse criticisms of a Canadian choir which made a tour in England. After a particularly powerful broadside the editor of Musical Canada says: "Again we ask in the name of British justice and fair play, is it fair, is it playing cricket?"

It may serve to assuage the injured feelings of our neighbor to say that in the United States we have learned not to take the average newspaper critics so seriously, with a few very distinguished exceptions, of course. An organ recital to the average newspaper critic means very little, and, conversely, the critic means little to the recital. Unless it is a performance that has been preceded by widespread publicity, the critics are absent. When they do come they stay for one or two numbers and then depart with the same broad and complete conception of what it was all about that characterized the estimates of the elephant by the various blind men in the fable. Organ music is above or beneath the critics—according to whether they are standing on their feet or their heads. The poor men are surfeited with opera, orchestral concerts, the recitals of numerous pianists and even more numerous singers and fiddlers, and so they have to miss something in their lives, which usually happens to be organ lore.

Once in a while the press has a boon in a man such as Harvey B. Gaul of Pittsburgh, who is himself an organist, or a man with an appreciation of the king of instruments such as Lawrence Gilman in New York, or J. Norris Hering of Baltimore, who is both critic and organist. For these examples all organists should be duly grateful.

RESPOND TO EASY "TOUCH"

Philadelphia, Pa., Feb. 10.—Dear Mr. Gruenstein: I have a suggestion as to an additional convention of organists to be held during the coming summer—i.e., the relatives of the "get-rich-quick bandit" who has so many kinfolk in our profession. The men whose names have been used may feel themselves complimented in that they enjoyed such high esteem with the "victims" that on the mention of their names the "cash flowed." However, this feeling in some cases has been offset by these same people being victims, including the writer.

Two or three years ago I had a visitor at St. Clement's Church, Philadelphia, who claimed to be an "uncle" of Harold Gleason of Rochester, and if my memory serves correctly the "automobile story," together with friend Gleason's name, did the trick of extorting a small sum. It is strange that this man has so many relations in our profession and that in some cases, at least, he is doubly related. In the case of Sydney Webber of Worcester, Mass., he was a "brother" of the writer, but when he victimized Raymond Nold, choirmaster of the Church of St. Mary the Virgin, New York (information of which reached me on a recent trip to New York) he actually got away with being my "father." Happily my father is still living—in his eighty-first year—but he does not drive an automobile, or borrow money to repair one. The gentleman bandit seems to be technically facile, as apparently his "touch" is very "light and fluent."

Your duty is to set a date for the proposed convention and make a drive for increased membership!

Yours very truly,

HENRY S. FRY.

Wilmington, Del., Feb. 7, 1931.—Dear Mr. Gruenstein: I was very much interested in our "brother" who pays visits to some organists and walks away with some money at the same time. The same bird was here about a year ago. This time he was the uncle of Harold Gleason of Rochester.

A certain morning, while I was away from home, a very respectable looking man around the fifties called at the house and introduced himself to Mrs. Swinnen as Gleason's uncle. His story ran this way: He was motoring from Philadelphia to Baltimore and had been hit by another motorist on the Philadelphia pike. His car was in a garage for repair and he was afraid he would thus run short of money. Two dollars, he said, would bring him to Baltimore.

My wife, thinking a couple of dollars would not help much to go to Baltimore, asked him if he did not want more money. He positively did not accept anything more than those two dollars. He left, thanking Mrs. Swinnen and telling her he would tell "Harold" how nicely he was treated here, and would return the money as soon as he got home. As far as that is concerned he is not home yet.

Sincerely,

FIRMIN SWINNEN.

Music at Riverside Church Dedication.

Formal services of dedication of the magnificent new edifice of the Riverside Church in New York were held on Feb. 8. In this connection Harold V. Milligan, F. A. G. O., organist and director of music of the church, played these selections, all compositions of Bach, on the large four-manual Hook & Hastings organ: Fantasia in G minor; Fugue in E flat ("St. Ann"); Arioso in A; Chorale Preludes, "Liebster Jesu" and "Lobet Gott." The choral numbers were as follows: "Gloria Domini," Noble; "Praise God in His Sanctuary," Woodman; "How Lovely Is Thy Dwelling-Place," Brahms; "In the Name of God," Willan.

New Anthem by George B. Nevin.

An old and exquisite poem entitled "The Master's Garden" has been set to music by George B. Nevin and published as an anthem by the Oliver Ditson Company. It has attracted unusual attention and has been sung by some exceptionally fine choirs. Joseph W. Clokey, the California composer, writes his approval enthusiastically in a letter to the composer.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of March 1, 1911—

The contract for a four-manual organ for Eighth Church of Christ, Scientist, Chicago, was awarded to the Hook & Hastings Company. The specification showed an instrument of forty-eight stops.

John A. Norris, for twenty-five years organist of Christ Reformed Episcopal Church, Chicago, died Feb. 3. He was vice-president of the Smith, Barnes & Strohmer Piano Company.

Frank Taft of the Aeolian Company gave a recital on the newly-installed organ in the home of Franklin MacVeagh, secretary of the treasury, in Washington.

A dispatch from London told of elaborate preparations being made by Sir Frederick Bridge, organist of Westminster Abbey, for the music on the occasion of the coronation of King George and Queen Mary in June.

Edward F. Johnston was giving the regular recitals at Cornell University.

Clarence Eddy gave a recital Feb. 17 on the new organ at the University of the Pacific in San Francisco.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of March 1, 1921—

The large organ for the New York Wanamaker store was approaching completion. It was being built by the Wanamaker private organ shop.

St. Luke's Church, at Evanston, Ill., of which Herbert E. Hyde was organist and choirmaster, and still is, awarded to the Skinner Company the contract for a large four-manual organ to be completed early in 1922.

Joseph Bonnet was engaged by the Eastman School of Music to teach there for five months beginning Jan. 1, 1922.

A four-manual built by the Hall Organ Company for the First Baptist Church at Norfolk, Va., was dedicated Feb. 6 with Walter Edward Howe at the console.

St. John's Episcopal Church at Elizabeth, N. J., ordered a four-manual organ of M. P. Möller. Bauman Lowe was musical director of this church and Mrs. Lowe was the organist.

Bach Festival in Florida.

A real achievement by St. Petersburg, Fla., musical circles was a Bach festival presented Feb. 10 at the First Methodist Church South by choir members from ten churches, supplemented by singers from the Carreno Chorus and the Men's Civic Glee Club. Guest artists for the concert were Herman F. Siewert, F. A. G. O., who interpreted Bach on the organ, and Dr. Clarence Nice, noted conductor, who directed the massed chorus. Both artists are from Rollins College and were keenly appreciated by the capacity audience which crowded the auditorium of the church.

The Augustinian College of Washington, D. C., located at Harwood road, N. E., through its provincial, Msgr. Daniel A. Herron, has contracted with George Kilgen & Son for a two-manual organ to be placed in the gallery of the chapel on the second floor of the college building. This chapel is beautifully situated overlooking the National Shrine of the Immaculate Conception and forms an integral part of the extensive and beautiful buildings of the Catholic University of America.

Mrs. Catherine Melcher, 52 years old, organist at St. Mary's Catholic Church at Ottumwa, Iowa, for seven years, died at her home there Feb. 5. Mrs. Melcher was born Aug. 6, 1878, in Ottumwa, and lived there all her life. She is survived by her husband, J. R. Melcher; a daughter, Ruth, and two sons, Robert and Frank, all at home.

On Sunday, Feb. 15, Herbert Alvin Houze dedicated the new Kilgen organ in the First Presbyterian Church, Lamar, Colo., playing a program with the assistance of the Lamar High School Girls' Glee Club.

The Free Lance

By HAMILTON C. MACDOUGALL
Mus. D., A. G. O., A. R. C. O.
Professor Emeritus, Wellesley College

It was somewhat amusing to read an account of Yehudi Menuhin's appearance at a concert that ended with the question what remained for the boy to do when he became a man. The next sentence began: "Meanwhile at the Palladium a recital was given by Mr. Mischa Elman, the Menuhin of a quarter of a century ago." There you are! In twenty-five years Menuhin will play as well as Elman does now. A long time for a boy to wait. Har!

Since our ultra-modern friends will neither try to show us how they connect with the past, nor appoint a liaison officer for conference, we old fogies are having a deuce of a time. As for me, for some years I have been hoping to find a modernist composer who would lead me gently but straight into the modernist fold, a composer not too difficult for Haydn-Mozart-Beethoven-Chopin-Schumann fingers to find their way about, nor for classical ears to titillate agreeably. Mark my words! I've found him, and his name is Josquin Turina. Buy his little book of "Miniatures" or his "Nineries," thank me for recommending them, throw back your shoulders, take deep breaths and thank God you're finally a modernist. (Later: I find the "unco guid" turn up their noses at Turina. But I will not relent.)

Did you read in the New York World a report of an interview a schoolboy journalist secured with Einstein? Einstein was asked: "Does your theory upset Newton's laws of motion entirely?" The scientist cupped his hands, stared at the points of his fingers and answered: "We cannot say. Man can build only on old foundations." What have you to say to that?

What a chap William Tans'ur, born 1700, was! He was not lacking in vanity, for he subscribes himself as "Senior, Musico Theorico," having a son in Cambridge. How charmingly he alludes to the power of music in the preface to his "Royal Melody": "Whenever I sing methinks the very motion that I make with my hands to the Musick makes the same Pulse and Impression on my heart; it calls on my Spirits, it diffuses a Calmness all around me; it delights my Ear and recreates my Mind; it fills my Soul with pure and heavenly thoughts; so that nothing is near me but peace and Tranquility. And when the Musick sounds sweetest in my ear Truth flows the clearest into my Mind."

I want to say "ditto to Mr. Burke," in other words to John Erskine of the Juilliard School of Music, who told young musicians to stick to the home town instead of thinking that life in New York or Chicago offered them larger opportunities. Of course the metropolis—be it New York, Berlin, London or Where-not—is the place for the world artist; but little Johnny Green would do better to stick to What-not-ville, give lessons, play when he can and work as hard generally as will directs and health permits. As George M. Thompson, head of the organ department of the College for Women in Greensboro, N. C., writes me: "I am often impressed with how well off we are here in comparison with many large city churches of the land. In the First Presbyterian Church, where, with a four-manual Austin (gallery and echo organ included) I direct a double choir of soloists, a vested senior (sixty voices) and junior choir (forty voices) we seat 1,800 people at the morning service and turn away people frequently; our night service draws a capacity house at all seasons of the year. Our musical budget is over \$10,000 annually. A recent paragraph in your Free Lance column showed that Boston churches give their musical directors very little publicity; that is not true of our church in Greensboro."

A big city for a young musician is

a howling wilderness. He hears of fabulously large salaries. There are few of them and only the big men get them. Living expenses are great. One must live up to, if not beyond, one's means. Real friends are few and far between, because a big city gives no opportunities for making real friends. In a town of 50,000 or 100,000 people a young musician can grow up with the town, cultivate friendships, grow in public esteem, use good business methods and live a complete life.

Another matter that needs attention was alluded to by Mr. Erskine in his article of months ago in Musical America. It had to do with the dreams and visions by young people of future greatness as concert performers—dreams and visions that in the nature of the case will never be realized. As a concert manager on a small scale I get letters from many people, presumably both young and talented, who desire concert engagements. There is a phrase that gives a good idea of the difficulty of their undertaking; it is "breaking into the concert game." Take the present concert situation; would serious fault be found with the assertion that Paderewski is in a class by himself, and that class the highest one? Take as many of the prominent concert pianists of the present day and classify them on the basis of drawing power; how many would you place in the \$1,500 class? Very few, I imagine. How many in the \$1,000 class? A larger number, but still perhaps no more than twenty-five. For the third class perhaps 200; in the fourth class 5,000; in the fifth class 10,000, and so on. The higher up you go in drawing power the fewer artists you can find, and as the drawing power diminishes the number of artists increases very rapidly indeed.

No matter how well budding genius may perform—the Menuhins and Josef Hofmanns may be disregarded, since they are sporadic, and I am describing a normal state of things—b. g. will find itself one of a very numerous class, with several classes still to be conquered. How, then, is it possible to encourage a fiddler who expects to outdo Kreisler in five years or a singer who is sure she will be known after Rosa Ponselle, Rethberg, Bori, Lily Pons are forgotten? And yet how one hates to pour the ice water of cool, logical deductions on the glowing fire of youthful idealism! On the other hand, how despicable it is to play on youthful idealism, vanity and ignorance of the world! There are many young people trying in vain to "break into the concert game" who would do well to go back to the home town, open a studio, take off the high hat and get down to hard work with the expectation of receiving a dollar after they had earned it.

As a corollary to this well-meant but discouraging discourse, ask any foolishly ambitious young person how much money he will get out of his \$500 fee, after paying several hundred dollars for printing and advertising, traveling expenses and living expenses, not forgetting to take out the manager's fee of 25 to 30 per cent? And how many engagements does he think he will get in the concert season?

At this point I want to ask this: What is the influence of the music schools in this direction? Are any of them concentrating on making concert performers? And if they are, how do they justify themselves?

In the good old days of long ago, when we all read the Musical Times, found the march from Raff's "Lenore" symphony exhilarating, thought Guilman's "Funeral March and Hymn of Seraphs" quite the most wonderfully dramatic organ piece in existence and played Merkel's organ sonatas, we never dreamed of anything as unorthodox as Variety. But in Variety's seventy-five hard-boiled pages I am always able to find something of value about music. There's absolutely no sentiment in Variety, but it "clicks." For example: I had been feeling badly about the hard times among orchestral musicians in the "show business" (sensitive musical readers may now shudder!), but that pity changed to envy as I read that in Chicago some of the musicians were working at three or four positions and in some cases getting as high as \$300 weekly. So

MIDMER-LOSH

No work of art is truly great unless it faithfully reflects the spirit and meaning of its own period.

THE pipe organ is the only musical instrument deriving its energy from other sources than the performer and so becomes, far more than any other, an engineering problem. The average organ powered with a 5 h. p. motor has the tonal energy of approximately 40 musicians.

The application of other power than human to the organ is so recent that many of us are still inclined to think in terms of the hand-blown tracker organ.

This concern, with 70 years of instruments in the finest Churches and Institutions of the world's greatest metropolis, looks forward to the development of the organ free of the mechanical limitations of the tracker instrument, and proposes an organ built in the best light of modern science, and with its own noble heritage of the traditions of the past.

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soon as this was brought to publicity the chief of the musicians' local stepped in and secured pledges from 350 (!) music contractors not to allow doubling. I also learned that the outstanding song for December (sheet music and phonograph records) was "You're Driving Me Crazy." And as if that was not enough, Variety told me that a xylophone player in San Francisco had played Rimsky-Korsakoff's "Flight of the Bumble-bee" and set a world's record for speed when he averaged fifteen notes a second for sixty-five seconds. If you do not think that fast get out your old copy of Cramer that you had years ago in your piano lessons and play the first etude through at a quarter-note to metronome 120; next, turn down the metronome to 160; next, and finally, for I'm sure this will finish you in more than one way, play it at half-note, 112, which will give you the xylophonist's speed.

This is the advice of the Methodist Harmonist (1822): "A word to singers. Open your mouth freely and let your voice proceed from your stomach. Be careful to avoid singing through your nose."

Midmer-Losh Three-Manual Opened.

In connection with the dedication of the new edifice of the First Swedish Baptist Church of New York City from Jan. 24 to Feb. 1 the organ built by Midmer-Losh, Inc., was used for the first time. Miss Caryl Segerstrom, organist of the church, presided at the console for all the services and on the evening of Jan. 24 Gustav Lindgren played a recital, with the following program: Toccata and Fugue in D minor, Bach; "In Moonlight," Kinder; Chromatic Fantasie, Thiele; Gavotte from "Mignon," Thomas; "Russian Romance," Friml; Concert Variations, Bonnet; Fantasia, "The Storm," Lemmens; "Vesper Chimes," Lemare; Etude for the Pedals, de Bricqueville; Berceuse, Jarnefelt; Toccata from Fifth Symphony, Widor. The organ is a three-manual of thirty-four stops and 1,877 pipes.

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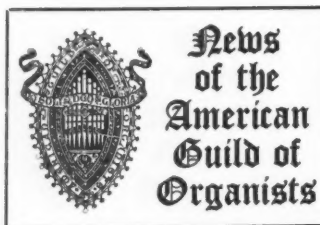
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News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Convention Dates June 8 to 12.

Dates for the Indianapolis convention of the American Guild of Organists have been determined. The sessions will open with a reception on the evening of June 8 and will continue through June 12. The list of recitalists is not yet complete, but will include several of the most prominent organists of the day. Among those who will read papers are Father Finn of the Paulist Choristers, New York; David McK. Williams of St. Bartholomew's Church, New York, and Dr. Peter C. Lutkin of Evanston, Ill.

New England Chapter.

In commemoration of Lynnwood Farnam's five-year period of service at Emmanuel Church, Boston, a memorial inscription is to be carved in a panel of the choir woodwork near the organ console. This memorial, sponsored by the New England chapter, will be a lasting reminder of the continuing fruits of his great work and inspiring example.

The annual dinner took place Feb. 16 at the Boston City Club. The principal speakers were Donald Harrison of the Skinner Organ Company and Warden Sealy. Mrs. Virginia Stickney Snow, accompanied by Francis W. Snow, added to the enjoyment of the occasion, playing a violinello sonata of the seventeenth century. Dean Raymond C. Robinson introduced the speakers. Mr. Harrison's general subject was: "English Organs and Organ Builders," with reminiscences of eminent organists known to him through his connection until recently with the firm of Henry Willis, London.

Warden Sealy's account of the growth of the Guild was encouraging. A Guild recital was given by Chandler Goldthwaite at the First Church in Boston Jan. 28. On the large double organ of this church Mr. Goldthwaite played with striking individualization a largely novel succession of interesting numbers suited to the colorful resources of these instruments.

ARTHUR H. RYDER.

Illinois Chapter.

A service at the Second Presbyterian Church, South Michigan avenue, Chicago, on the evening of Feb. 15 was an occasion that will go on record as one of the best musical offerings under the auspices of the chapter in recent years. To it contributed three organists—Edward Eigenschenk, organist and choir director of the church; Miss Alice R. Deal of the First Presbyterian, Austin, and Frank Van Dusen. All three did excellent playing, the program was beautifully varied, the fine old organ at this church—a Hutchings which was rebuilt some years ago by Austin—maintained its reputation as one of the most effective in the city, and the quartet of the church aroused decided enthusiasm by its artistic work. The edifice was well filled. Although in the midst of "automobile row," the Second Church, with its ample endowment and capable ministry, still plays a large part in Presbyterianism in Chicago, and musically it has also kept decidedly to the fore. Those of the older generation who were present must have recalled the distinguished career of more than thirty years on the organ bench of this church of the late Albert F. McCarrell. The entire service was smooth and impressive. The opening group by that able recitalist, Miss Deal, consisted of the Thiele Chromatic Fantasia, Bossi's "Chant du Soir," and the Bach Toccata and Fugue in D minor. Mr. Van Dusen played with markedly good taste an Andantino by Vienne, the Rousseau Scherzo, and a Finale by

Piutti. Mr. Eigenschenk closed with Georges Jacob's "Sunrise," a Widor Scherzo and the Bach Fugue a la Gigue. The quartet sang two splendid anthems—Macfarlane's "Open Our Eyes" and "Rejoice, O Ye Righteous," by Herman. The Rev. William Clyde Howard, D. D., LL. D., pastor of the church, made a brief and appropriate talk.

Western New York.

An interesting and varied public recital was given in the Lutheran Concordia Church, Rochester, under the auspices of the Western New York chapter Monday evening, Feb. 9, before a large and attentive audience. Organ solos on the newest of Rochester's organs, a four-manual Kilgen, were played by four well-known local organists: Dr. George Henry Day, dean of the chapter and organist of Christ Episcopal Church; Frederick Clinton Lee, First Methodist Church; Alice Wysard, Brighton Presbyterian, and Arthur F. Nowack, Lutheran Concordia Church. The organists were assisted by Clarence Kasiske, baritone, and the mixed choir of Concordia Church. The Rev. Carl N. Conrad, D. D., for forty-seven years pastor of the church, gave the visiting organists a cordial welcome. After the recital a reception was tendered to the Guild members and the choir.

Eastern New York.

There is need of vast improvement in church music, the Rt. Rev. G. Ashton Oldham, bishop of the Albany Episcopal diocese, declared Jan. 27 at the annual service under the direction of the Eastern New York chapter in All Saints' Cathedral. More than 200 persons, exclusive of the eight choirs which sang jointly, were present.

"The laity and organists should stand against sentimentalism in church music," Bishop Oldham said. "In the middle ages, which some of us decry, the most exquisite works of men and women were brought into churches as symbols that the buildings were consecrated to God. So it should be with music. We should give the best in the church."

Stressing the "unifying power of music," the bishop said: "We can sing things together what we cannot say together. If we of the various communions of Christianity sang together more often, we might get together, something we all hope and pray for."

Choirs singing at the service were those of the cathedral, of which J. William Jones is director; St. Paul's Church, T. Frederick H. Candlyn; Madison Avenue Reformed, Miss Florence Jubb; Emmanuel Baptist, Miss Lydia F. Stevens; Madison Avenue Presbyterian, Miss P. A. McCormack; Trinity Methodist, Lawrence H. Pike; St. Luke's Methodist Episcopal, Mrs. DeWitt C. Ogsbury, and the First Church of Albany, Reformed, Russell Carter. Mr. Candlyn played the service, and solos were presented by Miss Marion E. Conklin, Mrs. Ogsbury and Miss Jubb.

Georgia Chapter.

The Georgia chapter assembled about fifty of its members and friends at an informal tea on the afternoon of Jan. 27 in the new recreation and Sunday-school building of the North Avenue Presbyterian Church. Joseph Ragan, dean of the chapter, acted as host. The quartet of the North Avenue Presbyterian rendered three selections. Miss Emilie Parmalee, organist of the church, provided accompaniments at the piano, and Miss Senta Mueller and Miss Marguerite Cooper played violin obbligatos to one number.

Mrs. Charles Whitner and Mrs. DeLos Hill were the hostesses, assisted by Miss Helen Battle, Miss Dorothy Ragan and Miss Marion Battle.

The officers of the Georgia chapter are: Joseph Ragan, dean; Mrs. Bonita Crowe, sub-dean; Mrs. John Felder, secretary; Miss Clara Mae Smith, treasurer; Mrs. Hall Taylor, registrar; George L. Hamrick, auditor.

District of Columbia.

The attendance at the meeting Feb. 2 was considered very good in view of the fact that the Arts Club's "bal Boheme" occurred the same night. A number of interesting matters were discussed, one being the length of the

offertory organ solo. Former Dean Onyun brought up the subject of written contracts between organists and churches. Hand raising developed the fact that only two of those present held written contracts. A committee was appointed to draft a properly constructed contract for discussion at the next meeting and to serve as a model when churches wish advice on this point.

Fulton B. Karr was reported very ill and in the hospital.

A question-box to be conducted at each meeting was announced to begin in March. The matter of bringing in outside organists to play for weddings, etc., was again brought up. There still seem to be many churches that have not learned how to handle this problem. Views on this subject from other chapters are solicited.

Adolf C. Torovsky, A. A. G. O., played beautifully the fellowship test pieces for 1931. Following this Mrs. Cecile Littlefield, soprano, sang "Consider the Lilies," Scott; Barrett Fuchs, tenor, sang "Enthroned in Light," Harris; Miss Catherine Gross, contralto, sang "But the Lord Is Mindful of His Own," Mendelssohn.

The talk on "The English Madrigal" by Mrs. John Milton Sylvester, registrar, was of particular interest at this time, as the Madrigal Singers, directed by Mrs. Sylvester, offered the concert program which the chapter sponsored Feb. 10. A most enjoyable entertainment was presented by the seven charming young ladies and their director, assisted by Mr. Sylvester as reader and Arsenio Ralon, violinist. Quaint costumes and clever acting livened up the scenes and added much to the song interpretations.

The March meeting will be held at the Mount Vernon Place Methodist Church, instead of Epiphany choir-room, the usual meeting-place. A few composers in the local chapter will be featured, probably assisted by the church choir.

M. R. F.

Indiana Chapter.

The Indiana chapter met Tuesday evening, Jan. 27, at the Tabernacle Presbyterian Church, Indianapolis. The monthly dinner was followed by the business meeting, presided over by Cheston L. Heath, dean of the chapter. We had as our guests six boy soloists from Mr. Heath's choir in Christ Church, who entertained us with several vocal numbers. We then adjourned to the auditorium, where an interesting service-recital was held. The guest organist was Charles F. Hansen of the Second Presbyterian Church. He was assisted by the choir of the Tabernacle Church under the direction of Fred N. Morris, with Paul R. Matthews at the organ.

MRS. HOWARD L. CLIPPINGER,
Secretary.

Fort Worth, Tex., Chapter.

The Fort Worth branch chapter held its monthly recital at Trinity Episcopal Church Monday evening, Jan. 19. Preceding the recital a dinner for which Mrs. Q'Zella Oliver Jeffus acted as hostess was served to members and their guests. After the dinner the guests assembled in the church auditorium, where the following program was given: "Daguerreotype of an Old Mother," Gau; "Will-o'-the-Wisp," Nevin, and "Cristo Trionfante," Yon (Q'Zella Oliver Jeffus); "Chorale et Priere a Notre Dame" ("Suite Gothique"), Boellmann (Florence Anderson); Andante ("Symphonie Espagnole"), Lalo; "La Capricieuse," Elgar, and "Alt Wien," Godowski-Press (Mrs. J. C. Neel, violinist; Q'Zella Oliver Jeffus, accompanist); Adagio (Symphony in A minor), Saint-Saens; Interlude ("Aglala"), De Leone, and "Sakuntala" Overture, Goldmark (Billy Muth).

DOROTHY DAVIS,
Corresponding Secretary.

Central Ohio.

The Central Ohio chapter presented Marshall Bidwell of Coe College and the Municipal Auditorium, Cedar Rapids, Iowa, in a recital at the First-Broad Methodist Church of Columbus Jan. 8. Mr. Bidwell evoked enthusiastic praise from the organists and the press critics of Columbus for his interpretation of the following program: Chorale Prelude, "In Thee Is Gladness," Bach;

Passacaglia, Bach; "Ronde Francaise," Boellmann; Toccata, Gigout; Canon in B minor, Schumann; Andante ("Grande Piece Symphonique"), Franck; Allegro vivace (Symphony 5), Widor; "Up the Saguenay," Russell; Scherzo (Symphony 2), Vienne; Prelude to "The Blessed Damozel," Debussy; "Christmas," Dethier.

Northern Ohio.

A very unusual privilege was afforded members of the Northern Ohio chapter when they heard a program of negro music presented by the choir of St. John's A. M. E. Church in their own church at East Fortieth street and Central avenue, Cleveland, Feb. 16. The program also included organ numbers as follows: Scene from Ballet Suite No. 1, Coleridge-Taylor; "Mammy," R. Nathaniel Dett (played by Orrin C. Suthern, organist and choir-master of St. Andrew's Episcopal Church, Cleveland); Fifth Sonata (Allegro Appassionato and Scherzo), Guil-mant (played by Kathleen Holland Forbes, A. A. G. O., organist of St. John's A. M. E. Church).

Different types of spirituals were well represented in this program. There were the ones in which the slaves poured out their souls in song as they sought refuge in God; also those of the opposite type, which portrayed the carefree moments and the keen sense of humor of the negroes, despite the dark outlook. The rich quality of the voices in this choir carried us away from earthly thoughts and made us live in the words of the songs they rendered. An informal social hour followed the program.

On Wednesday, Feb. 25, the chapter entertained the director of the Toronto Mendelssohn Choir, Dr. H. A. Fricker, and the president of that organization at luncheon in the Shurtleff room of the Y. M. C. A. in Cleveland.

MARGARET RHODEHAMEL.

Toledo as Ohio Convention Host.

Toledo will be host to the annual convention of the Northern Ohio chapter May 12 and 13, it is announced.

Opens North Carolina Series.

Frederick Stanley Smith, A. A. G. O., dean of the music department of Lenoir Rhyne College, Hickory, N. C., played the first of the guest series of recitals to be given on the new four-manual Reuter organ at the University of North Carolina in Chapel Hill on Saturday evening, Feb. 7. Professor Smith played numbers from the works of Bach, Handel, Guil-mant, Matthews and Fletcher, closing the program with four of his own compositions: "Introspection," "Retrospection" (MS), "Spring Morn" and Finale. At the conclusion of the program he played two encores, "The French Clock," Bornschein-Fry, and "Marche Champetre," Boex. Professor Smith played his program from memory.

Seibert to Open College Organ.

Henry F. Seibert has been honored in being engaged to play the opening recital on the Skinner organ in the new chapel at Muhlenberg College, Allentown, Pa., May 28. The college is the most representative Lutheran institution in the East.

In appreciation of the services which Mr. and Mrs. Paul G. Hanft are rendering, the vestry of St. Luke's Church at Monrovia, Cal., decided that the offering on Sunday evening, Feb. 15, should be given to them. Mr. Hanft on this occasion presented a pre-Lenten service of music.

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Reproducing Organ Offers Wide Field to Organ Builders

By LESLIE J. HOSKINS

In days not so remote the reproducing organ was a sort of stepchild in the family, tolerated when necessary, but kept in the background whenever possible. The organ builder was wont to speak of it with his tongue in his cheek. But the infant refused to be suppressed. It survived, despite neglect, and now lustily demands the attention of everyone who has to do with the manufacture or sale of organs.

The scant encouragement the self-playing organ received in the past is hard to explain. Perhaps the organ builder was reluctant to invest time and money in a venture that might prove more troublesome than profitable. Or it may be that he feared to offend the professional organist who was likely to regard the introduction of reproduced music as an outrage against his art. Perhaps it was neither of these; but whatever the reason, it is rapidly being removed, and today the most prejudiced realize not only that this instrument is a factor which must be reckoned with, but that it is one which promises to constitute a large portion of organ sales volume for some years to come.

For this we may thank the few who had the vision and fortitude to nurse the despised offspring from infancy to robust maturity. The task wasn't an easy one. There were obstacles in plenty. The piano industry had some knowledge to contribute, but many problems for which there was no precedent had to be worked out by the tedious trial and error method. The significant thing is that they were worked out, and to a remarkable degree of perfection. Ironically enough, those who were the most indifferent in the beginning were the first to demand an exacting standard of performance when finally convinced that this newest member could no longer be denied a place in the family circle.

William H. Barnes, in his recent book, "The Contemporary American Organ," devotes a most interesting chapter to the history of the self-playing organ. Mr. Barnes properly deprecates the lack of standardization which makes impossible the interchange of rolls from the few existing libraries. No doubt he sees this as a distinct loss to music-lovers. It is more than that; it is economic extravagance. It takes money to build up a library of organ rolls—more money than those who have undertaken it like to think about. And when each library is made to an individual scale, playable on only one make of organ, the duplication of cost places an unwarranted burden on the final purchaser of the organ, or perhaps eliminates him entirely from the list of prospective purchasers.

The objection to standardization has been, and still is, that individuality will be sacrificed. Other industries have banished this bogey, and have prospered accordingly. There is always one best way of doing anything, and that way the one which achieves the finest results at the lowest cost. What is most likely true is that the development of the roll and the playing mechanism has been undertaken independently by several firms working toward the same goal by different methods. Parallel examples may be found in almost any line of endeavor, with standardization finally being adopted as an economic necessity. It is only within the last few years that the automobile industry, for example, has adopted a standard gear-shift. Happily there is no record of a manufacturer sacrificing his individuality in this way. What is more to the point, he hasn't been able to conceal it when he tried.

The professional organist, too, has come to realize that the automatic organ, through popularizing organ music, has increased rather than lessened the demand for his services. Radio broadcast of baseball games hasn't cut down the attendance at the field. Instead it has greatly increased the number of fans. The automatic organ had to come because there was

a genuine need for it. The mortician wished to give his patrons organ music at the funeral service, the man of means and culture wanted organ music in his home. Mechanical reproduction was the only answer to this demand. Better a good roll than a mediocre organist.

At this point a word of caution is not amiss. Now that the playing mechanism has been perfected to a point where it will faithfully reproduce almost any composition that a skilled organist can record, there is danger of seeing how much more it can be made to do. There is already evident a desire to make rolls which no organist, be he ever so accomplished, could duplicate at the console. Some theories in favor of this have been advanced. There is much more to be said against it. It creates a false standard for personal performance, and caricatures the organist's art. The piano industry fell into this error, and lived to regret it. The goal of the automatic organ is faithful reproduction; to go beyond that avails nothing.

It is also the part of wisdom to give the purchaser of a reproducing organ the class of music he wants rather than what the manufacturer thinks he ought to have. To force upon him a heavy diet of overtures and "classics" to the exclusion of the more digestible ballads and folksongs will restrict the market to the musically informed, and ignore the thousands of others who love organ music even though they have not attained a high degree of music appreciation. The reproducing organ must entertain as well as educate; therefore a well-balanced library will contain even some of the best-known "populars."

At first glance this new order of things will seem like a violation of the artistic tradition which surrounds the history of the organ. The instrument of the artists is become an instrument of the masses. What sacrifice! But is it? Does it not instead mark another step in the swift march toward a higher standard of living, a larger degree of culture? At any rate it is the new order, and as such must be reckoned with. It is a new outlet for the product of the organ factories, a new source of profit, a new field awaiting cultivation.

Just how large the field is may be surmised from the recent remark of a man well known to the industry. In commenting upon the rapid rise to favor which the automatic organ has enjoyed, he expressed the hope that every organ builder would soon see the possibilities in this type of instrument, and would give it whole-hearted support. This man does not fear competition despite the fact that his firm has been one of the most aggressive in the development of the organ as an instrument for the home. Even a casual survey indicates that the sales volume should be great. There are thousands of homes that can well afford an organ, and thousands of mortuaries that are still without organ music. Few of these have ever been asked to consider

such a purchase. Looking farther, there is the foreign market. The writer has before him letters from Holland, England, Germany, Australia, France and South America, all expressing a keen interest in self-playing organs. These letters are not from organ manufacturers, but from owners of residence organs who seek the means to a still greater enjoyment of their instruments.

In the past much wealth has been invested in steam yachts, motors, etc. In the future a fair share will be invested in organs, for the reproducing organ has come to stay. The ugly duckling is now a swan; mayhap it will be the goose that lays the golden eggs.

Hastings Honored on Anniversary.

Dr. Ray Hastings entered upon his twentieth year as organist of the Temple Baptist Church in Los Angeles Feb. 8 and to mark the occasion he was asked by the pastor, the Rev. John Snape, D. D., to give an "all-Hastings recital," consisting of numbers composed by him. This recital preceded the evening service. At the morning service the prelude and postlude also were compositions of Dr. Hastings. Among the tributes to the church's organist which appeared on the folder of the day was the following one from the pastor: "Dr. Ray Hastings begins, today, his twentieth year as organist of Temple Church. Dr. Ray Hastings is first of all a man and secondly a musician. Everybody likes him, because he is likable. He is genial, gracious, genuine. Music flashes from his eyes, smiles from his lips, drips from his fingers and tingles from the ends of his long hair. The 'all-Hastings recitals' today are not of his planning; they are the pastor's suggestion, and the pastor is proud of him as a musician and grateful for him as a friend."

Special Series by Scholin.

C. Albert Scholin, minister of music of the First-Broad Street Methodist Church at Columbus, Ohio, is giving a series of special musical services monthly during the winter. Those remaining are set for March 8 and April 3 and 26. At each service the choir and quartet of the church present a program which is preceded by an organ recital. Feb. 8 negro music was featured and the organ selections included "Swing Low, Sweet Chariot," arranged by Diton; "A Southland Song," by Lester, and "Keep Me from Sinking Down," arranged by Diton. March 8 Russian music will be used and the final program will be marked by compositions of Mr. Scholin.

Appleton, Wis., Order to Kilgen.

St. Paul's Lutheran Church of Appleton, Wis., has selected George Kilgen & Son as the builders of a three-manual organ for the church. In devising the scheme the church had the assistance of Professor W. C. Webb, F. R. C. O. The contract was secured through the Chicago office of Kilgen & Son.

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T. Tertius Noble's Fifty Years' Career as Church Musician

By HIMSELF

[At the solicitation of the editor Dr. Noble has written down the story of his life as a church musician. It is a most interesting record of fifty years of service as a composer, organist, conductor and trainer of singers, told engagingly and simply. The Diapason considers this account an epic which it is a privilege to present to its readers, reciting the record of this distinguished man's boyhood, how he composed some of his most famous anthems, his early ambitions and successes, the romance that entered his life and his coming to America.]

I was born on May 5, 1867, at Bath, England, and showed a love for music at a very early age. Early instruction in piano was given by my eldest sister, beginning about 1874. My father, who was a remarkable amateur musician, took an interest in me and encouraged me to take an interest in the great forty-eight Preludes and Fugues of Bach. By way of encouraging me I was allowed to sit at the piano with my father and play the bass parts, while he played the treble. I well remember the joy of playing the Prelude in B minor, volume 1, with him, when I was 8½ years old. From now on I was allowed to tackle the easier preludes and by the age of 11 I had mastered a number of them, making my first public appearance at the age of 11.

Soon after this I was sent away to a boarding-school, where I spent a miserable time, for I was deprived of the one and only thing that I really loved, my music. It is true that music was encouraged in this school, but my school work was so exacting that I had little time to devote to practice. My life at school was well-nigh intolerable and utterly hateful. So after due thought my parents took me away, and I again settled down to music and nothing else. For some time I lived music, dreamed music and was happy. But how about my general education? Of this more must be said later.

In Bath, where I lived at this time, I had every opportunity to hear the best in church music, and went every Sunday to Bath Abbey to sit on the organ bench beside the famous old organist, James Kendrick Pyne. This great church musician, friend of Wesley, was a superb church organist of the old-fashioned type. I well remember his beautiful improvisations, "playing the people in," as we termed it, and how, after certain verses in the hymns, he would put forth glorious music. All this had a great influence on me and made me long for the organ, but my little legs were too short in those days to reach the pedals.

In 1880 one of the minor canons of Gloucester Cathedral came to visit some mutual friends in Bath and happened to ask if they knew of a musical boy. They said: "Yes, Tommy Noble." I was asked to meet this austere gentleman of Gloucester and I went with my beloved book of Bach under my arm, plus a very swollen eye, for the preceding day I had been out with a number of other boys to storm a nest of wasps. The wasps got the better of me! The minor canon was sympathetic, and soon we became friendly. I played Bach to him for some time and he seemed somewhat pleased. We said good-bye, and for a while I heard nothing more.

In June, 1880, a letter was received by my parents asking if I might go to Colchester to visit the minor canon, who had now become rector of All Saints' Church. It was at once decided that I should go; so off I went on what seemed to me a very long journey. I was met in London and then taken on to Colchester. This visit lasted for nine months, and in March, 1881, I was appointed organist of the church. I managed to scrape through the services after a fashion. The organ was nothing more than a terrible old box of whistles, with one manual, two octaves of pedals, six stops on the manual and one on the pedals, but it was good enough for a novice. My salary was a handsome one of \$100 per annum. This to me was a huge sum and I felt quite im-

portant and wealthy! For several years this organ was all that I had, but later on I was rewarded, for a new and lovely two-manual, up-to-date organ was erected at the cost of \$4,500. This was a great joy to me. And, moreover, my salary was doubled. From 1881 till 1884 I had excellent lessons in organ and piano and theory from a well-known musician who came from Ipswich to teach me. In this small town much was made of me and I thought I was quite a good performer.

In 1884 the Royal College of Music opened its doors and, of course, I was sent up to try for a scholarship, which was open to all Britishers. How well I remember taking my book of Mendelssohn sonatas and playing the slow movement from the Sonata in B flat as the test piece, thinking this quite sufficient to win an open scholarship! I need hardly say that I was not even in the first forty or fifty. I found my level and went back to my home town a wiser and a humbler child. The scholarship was won by the late Sir Herbert Brewer, afterward the eminent organist and choirmaster of Gloucester Cathedral. Brewer was my senior by three years, a superb organist even at that time. Early in 1885 I joined the Royal College as a paying student, and under the guidance of my great teacher, Sir Walter Parratt, made rapid strides. During this year I won an exhibition worth \$75 per annum; this was considered to be a feather in my cap. In 1886 Herbert Brewer had to give up his scholarship owing to ill health, so it was my chance to try again. In I went full of hope and determination to win, and win I did against a formidable array of students from all parts of the British Isles.

In spite of London being fifty-two miles from Colchester, I still lived with my good friend in the rectory, carrying on my general education under his splendid, though sometimes severe, regime. There were other students of various ages studying with this fine Oxford graduate, some men reading for the Oxford and Cambridge entrance examinations; so I had good companions to make life pleasant. Sport was a very important part of my daily life—football, cricket, tennis, swimming, and much walking. The social side of my life was in every way delightful and I made many wonderful friends during my nine years at Colchester. From 1886 to 1889 I did intensive study with Sir Walter Parratt in organ, Sir Frederick Bridge in counterpoint and fugue and Sir Charles V. Stanford in composition. I call them the "big three," and, strange to say, all these men lived to over 80, and died within ten days of one another.

Sir Charles Stanford was not always punctual with his lessons. On one occasion I traveled from Colchester to London with my precious manuscript tucked safely under my arm. On my arrival at the college I was told that the professor was very late and that I should have to wait for some time. Eventually my turn came. In I went with my creation. Sir Charles looked at it, played it over and then, to my horror, tore it into pieces as he calmly said: "Go home, my boy, take some medicine for your stomach's sake, and eat a pound of chocolates every morning; then perhaps you will bring me something better!" Then he turned to the piano, improvised a superb piece on my subject matter and calmly said: "Write something like that." This all lasted about ten minutes, and was my lesson. Well, it did me good, and gave me something to think about.

In 1889 I took my associate examination (A. R. C. M.), a very searching affair, and was successful in passing. In the tests at the organ I was not entirely successful in harmonizing the figured bass. After it was all over I told Stanford as I left the room that I was sorry I had not done well in the figured bass test. He turned on me with his Irish grin, saying "Get out, my boy, or I will figure your base!"

This reminds me of a brilliant bit of sarcasm on the part of Sir Walter Parratt, who was giving a lesson to a very smart young man, with a very high collar, and much cuff, but little brains. This young man played his piece through in a very ordinary way, with no musical feeling of any description. Sir Walter asked him to

play it again, this time with more musical feeling and expression. The young man turned round and said: "Oh, Sir Walter, do you want more swell pedal?"

"No, young man," replied Sir Walter. "We have already enough of that on the organ bench!"

At the termination of my studies at the college, I was elected to the teaching staff and held this position till 1898, when I went to York. After my nine years of intense happiness at Colchester I was offered a very good church position in London by a great friend, the Honorable Richard Strutt, a brother of Lord Raleigh, at that time one of the greatest scholars of his age. This church was in the parish of St. Peter's, Eton Square, a sister church, not very wealthy, but a church with a lovely service of the ritualistic order. Here I held sway for a short time only, for Sir Charles Stanford wanted an assistant to help him out at Trinity College, Cambridge. This position he offered to me, and I somewhat reluctantly gave up my London church, and started work at Cambridge in September, 1890. I held this position till June, 1892. Sir Charles resigned at this time, so I became a candidate for the post. There was a very hot fight and much bitterness and anger passed in the council meetings held in the master's lodge. After much fighting the position was given to Dr. Alan Gray, a man much my senior, 6 feet 7 inches in his stockings, and I, little I, just 5 feet 5½ inches in my boots! The big fellow won, and rightly so. I see now as I look back that it was all for the best, but at that time I was the most heart-broken young man living. So off I went to my beloved Sir Walter Parratt and poured out my woes to him. I soon felt better and returned to Cambridge, and as luck would have it was appointed organist and choirmaster of Ely Cathedral.

My short time at Cambridge was simply invaluable beyond words. I made many friends among the men at Trinity and Kings, and one of my best and dearest friends was Hugh Benson, the youngest son of the Archbishop of Canterbury. We were more than friends right up to the time of his death. Almost every vacation was spent with the family either at Addington in Surrey, or at Lambeth Palace. Another undergraduate friend was Archibald Marshall, now well-known throughout the world as a famous novelist; also Robert Hitchens, whose name is internationally known.

Besides having many friends among the undergraduates I made many friends with the "dons," the professors in the colleges. One of my closest and best friends was Gerald F. Cobb, bursar of Trinity College, an amateur musician of considerable attainment. Much of his music was sung throughout England, and is still in favor in many churches and cathedrals.

Through my acquaintance with so many "dons," I was invited by them in 1896, when I was at Ely, to write the music for the production in 1897 of the "Wasps of Aristophanes." Not knowing a word of Greek, I naturally felt that the task was beyond me. In spite of that Professor Jebb, regis professor of Greek at Cambridge, told me that my not knowing Greek would not stand in my way. He told me to study the story in English, then have all the Greek written out phonetically. This was done, and I set to work on the task. In November, 1897, the work was produced and played for a week with tremendous success. I conducted the performances and was able to follow the "lines" from the stage without any difficulty. The "lines" meant nothing to me, but the sound of the words did! I had a superb chorus of "wasps." They sang gloriously. During the week I caught cold, and on my return to Ely went down with pneumonia, just six weeks from my wedding day. Thank goodness, all went well, and on Dec. 29, 1897, the wedding took place.

During my last year as scholar at the Royal College I wrote much music, chiefly vocal and organ. An Air and Variations in D flat was accepted for publication by Augener & Co. of London. This, of course, greatly pleased the young and aspiring composer. For the copyright I was offered the handsome present of two bound volumes of Handel's works ar-

ranged for the organ by W. T. Best and one dozen copies of my own piece free! Well, that meant much to me in those days, for I was to have a composition printed and put on the market! Just at this time I was sending my B minor evening service to the publishers. First of all it was sent to Novello & Co. This great firm spoke highly of the work, but felt that it had little commercial value, so returned it. This kind of treatment of the young composer by the publishers is still the same. Little encouragement is given. They are told to write something salable first and then their compositions of a severer character will be considered. The service was then sent off to Vincent & Co., a firm publishing a good deal of church music of excellent standard. The chief reader, Dr. C. W. Pearce, warmly recommended the work for publication, but, alas, the business head said "no." So I was disgusted and put the manuscript away for nearly two years. It was while I was at Ely that a stranger came to me in the organ loft and asked me after service if I had any music for publication.

"Yes," said I, "there is an evening service in B minor which has been turned down by Novello and Vincent."

"Well," said the stranger, "let me have it to consider, for I have just started a publishing-house in London."

So off went the gentleman with the manuscript and soon it was published. The work was dedicated to Sir George Martin, who was at that time organist of St. Paul's Cathedral, London. In a very short time the service was sung in St. Paul's, Westminster Abbey, St. George's, Windsor, and many cathedrals throughout the British Isles. My publisher chuckled, as may be imagined, for order after order came in from Novello's for Noble in B minor!

My Air and Variations I sent to the great recitalist, W. T. Best. I received a wonderful letter and was told that it would be one of his recital numbers on many of his programs. He liked this piece so much that he requested me to write him a concert toccata. So I got to work and produced a Toccata and Fugue in F minor. This greatly pleased him as a "classic" number, but it was not quite what he wanted for his recital work. Again I tried, but again failed to please him. Once more I tried, and was somewhat annoyed at being turned down, so this time I wrote a rather light and tuneful "Air and Variations for the British Public." It was returned very quickly with the remark: "Air and Variations for the B. P. H." (British public house)! Old Best had me there, so I gave up trying to write for him any more.

My first years at Ely were not altogether easy. I was a very young man and had to face a choir in which most of the men were between 60 and 80 years of age. I had a fine set of boys, twenty in number. They had been splendidly trained by my predecessor, Dr. Basil Harwood. The dean of the cathedral was a very old man, but a wonderful figurehead. I took some of my troubles to him, and he was greatly amused to hear my little battles with the old men in the choir. He was a good sport and backed me to the limit.

Owing to the death of this dear old man a new dean was appointed in 1894. I well remember the coming of the new dean with his wife and large family of eight children. Their coming brought new life into the rather somber life of the college. As organist of this lovely cathedral, my lot was constantly to be thrown amongst the young people, and it was at the deanery that I met Meriel Maud Stubbs, eldest daughter of the dean, a charming girl of 16. I was asked to instruct her as well as her sister in the art of music. This I did with a great deal of pleasure. After a couple of years something more than friendship developed and by 1897 I married Meriel M. Stubbs in Ely Cathedral before a congregation of over 2,000 people. My father-in-law, the dean, encouraged me in many ways. In fact, he undoubtedly inspired me to write my first seven unaccompanied anthems, the first of the set being "Souls of the Righteous." The words of this anthem were sent to me early in 1898, just after I had gone to York to take up my position as organist and master of the choir of York Minster. Among the words that he

sent me were "Souls of the Righteous," "I Will Lay Me Down," "O Harkens Thou," "Come, O Thou Traveler," "Fierce Was the Wild Billow," "Hail, Gladdening Light," "O Wisdom, Spirit of the Holy God." These seven unaccompanied anthems were written very rapidly—in all about six weeks.

I well remember composing the first of them, "Souls of the Righteous." After having played morning, afternoon and evening service on Sunday at the minster I walked home with my wife, and after the evening meal sat in a comfortable chair with my feet on another. Thus I pondered the beautiful words, and very soon ideas poured forth on my manuscript paper. The anthem was written in less than half an hour. The same publisher who had done so well with my evening service in B minor was more than ready to try his luck with some of my anthems! As soon as they were printed, there was an immediate demand for them, especially "Souls of the Righteous," "Come, O Thou Traveler," and "Fierce Was the Wild Billow." These anthems at once became very popular, and alas for me, my publisher had not copyrighted them for the U. S. A. About five years after they had been published, one of my pupils went to Asheville to be private organist to George W. Vanderbilt and of a church in Asheville. He introduced my anthems there, and very soon they were talked of, and of course the wily publishers of this America saw a chance for good business. One of them published "Souls of the Righteous" and issued it as a specimen in the firm's monthly journal. Of course, as the works were unprotected, I simply had to grin and bear it. Later on Schirmer issued the first seven, and I will give them their due, for they published them on a royalty basis. This I consider a very fine thing, for they had a right to steal them as some American publishers have done, without a single blush! The law is with them, so why blush?

Now let me discuss my early days in York. I found York Minster a glorious place, a gorgeous Gothic pile, full of inspiration and marvelous atmosphere. The choir, as far as the boys were concerned, was bad; the men were excellent. My predecessor, Dr. Naylor, had been ill for over a year when I was appointed; so naturally things had for some time gone from bad to worse. The boys, twenty in number, were enthusiastic and full of good intentions, but, alas! their tone was very bad, and intonation always much off pitch. This was hard for me to bear, for I had just left behind me a splendid set of choristers at Ely. Time heals all ills, and in a few years I had a gorgeous set of boys. During the fifteen years of my work in that glorious minster I was never without a fine solo boy. Sometimes I had as many as six good soloists.

Soon after I went to York I was appointed conductor of the York Musical Society and in my first year I formed an orchestra which was known as the York Symphony Orchestra. In this I was greatly helped by a brilliant and able teacher of violin, Miss Editha Knocker, now well known in London as one of the greatest teachers living. The first rehearsals were not altogether inspiring. We gathered together some twenty-five to thirty players—some very good; some very bad. After a year's hard work we ventured forth, gave a concert in the festival concert rooms and apparently from all that was said at the time we came through the ordeal in fine style. Our chief work was a Haydn Symphony in D. Each year the orchestra grew in size and experience and during its reign of fifteen years achieved many wonderful things. During the last five years we were 100 strong, with a splendid array of strings. For most of our concerts we hired professional wind and brass, although we had some excellent material in both these departments amongst the amateurs. Both Sir Edward German and the late Coleridge-Taylor were guest conductors, when we gave concerts consisting entirely of their works. Both these men spoke in the highest terms of the efficiency of the "Y. S. O."

The organ at York was a large one, but in very poor condition from a mechanical standpoint. From 1898 till 1902 I suffered many hardships! This

instrument had not been modernized in any way; in fact, nothing had been done to it since 1859. If I complained I had only to listen to such remarks as this: "The organ was good enough for Monk and Naylor; surely it is good enough for a young man like you." The organ behaved very badly at times—which was not always the fault of the organ, but sheer devilry on the part of the organist! For instance, in certain heavy anthems I made the wind go out, and at other times queer noises might be heard during the reading of the lesson.

At last those in authority felt that something must be done, so my beloved master, Sir Walter Parratt, was invited by the "dean and chapter" to come and give his opinion as to what ought to be done. I need hardly say that he condemned the instrument in a much more realistic manner than I did to these grand old men. After sitting on the bench and playing for a short time he just turned around and told the dean that the "old gentleman himself"—meaning the devil—could not play such an instrument. That was enough. So a rebuilt organ had to be installed somehow in the near future. But where was the money to come from? Twenty-five thousand dollars was the figure, and the dean and chapter could not raise such a sum. As good luck would have it, there was a fine lady of York County society who was a good friend of mine, a Miss Mary Egerton. She was determined that a fine organ should be placed behind that grand stone screen, so she gathered round her a committee of influential women of Yorkshire and in less than three months had collected the \$25,000. So we went ahead, and in April, 1903, a glorious instrument was played for the first time by Sir Walter Parratt, who was engaged to open it.

Just about this time I was very excited about the new organ, dreamed of it at night, and lived with it during the day. One night I evidently had a dream that was all right for me, but not so pleasant for my wife! Apparently I was dreaming of the wonderful pedal organ with its superb "thirty-tos," the deep-toned pedal stops. In my sleep I was hitting out pretty hard and evidently awoke my wife, who did not like such treatment, and asked me what I was doing. My answer in my sleep was: "I am only striking the thirty-tos!"

From 1903 to the time I left in 1913 this glorious organ was more than an inspiration. It brought thousands to the minster, and I met hundreds of Americans during that time and made many friends. Besides my position at the minster, I was conductor of the York Musical Society, the York Symphony Orchestra and the Hovingham Musical Festival. I also had a number of pupils and found time to do much "adjudicating" in England and Ireland. In 1909 I composed the music for the great York pageant. For this I had to train a large chorus of men. The work was scored for full orchestra. The pageant was a tremendous success, and I certainly shall never forget the gorgeous work done by chorus and orchestra alike. It rained, as it always does in England, but this did not dampen the enthusiasm of my Yorkshire singers. The pageant was produced by Louis N. Parker, a genius at this kind of work. A little later on a friend of mine wrote the book for a comic opera and asked me to write the music. Its title was "Killibegs." The work was produced in 1911 by a splendid amateur cast drawn from York, in the Theater Royal, York. It was played before crowded houses for a week and evidently gave much pleasure to those who heard it. Oh, ye organists who play services daily in the cathedrals and churches in England and elsewhere, get away from the smell of the organ loft! Write music other than hymns and spiritual songs; even write jazz, play jazz, write comic songs. It all helps to broaden one's view of life. There are too many strait-laced organ grinders today.

After a lapse of seventy-five years the famous York festival was revived in 1910. A fine chorus of 400 strong took part, accompanied by a professional orchestra of seventy from London. Sir Edward Elgar and Sir Granville Bantock both conducted works of their own. The festival was voted a complete success. During the week as conductor in chief I had many thrills.

The orchestra was almost entirely from Queens Hall, London. With such an array of musicians it is no wonder that York and its music-lovers waxed warm in their praise and appreciation of the interesting programs performed each afternoon and evening.

In 1911 Will C. Macfarlane and his wife visited York. At this time Mr. Macfarlane was organist of St. Thomas' Church, New York, where he had a splendid boy choir. We did not know each other when he came to visit York, but we soon became friendly, and a visit which was intended to last about twenty-four hours lasted two weeks. We saw much of each other and talked "cathedral shop" and New York. I casually remarked that I would like to migrate from Old York to New York and asked him if there was anything likely to suit me. His answer was: "No, for the only church you could take is St. Thomas', and I have no intention of retiring!"

This was in 1911. In October, 1912, came a letter from Mr. Macfarlane telling me that he was about to resign and asking me if I cared to consider the position, as he had a very fine offer to be concert organist at Portland, Maine. This was followed almost immediately by a letter from the rector, Dr. Ernest M. Stires.

I at once wrote back and said that I would be glad to consider the position, but felt that I could not give a definite answer without looking over the situation in New York. As good luck would have it, I had been engaged to give a recital tour in the Eastern states, starting in January, 1913. The rector and the music committee decided to wait till I arrived. I set sail from Liverpool at the end of December. The voyage was a terribly stormy one, said at the time to have been the worst in over forty years. In fact, a rumor appeared in one of the English papers that the ship had foundered with all on board lost! I wonder now why it did not founder, for the waves were beyond anything I am ever likely to witness again. After thirteen and a half days we entered New York harbor. The ship should have completed the trip across in eight or nine. When the storm was at its worst I vowed that nothing in the world would ever make me venture on another westward voyage. But we soon forgot these unpleasant episodes, and although the horrible affair still lingers in my imagination, I am quite willing to cross the ocean either way, and take pot luck.

On Jan. 7 I arrived somewhat weary and worn and went directly to the residence of Charles Wheeler Barnes, where I was to make my headquarters when in New York. Here I was received with open arms, and I shall never forget the kindness shown to me while I stayed in this delightful house in East Seventeenth street. The meeting at St. Thomas' Church to consider my appointment was quite entertaining. The rector and members of the music committee were all present. I well remember being ushered into the beautiful clergy robing-room by Dr. Stires, the rector of the church, and how he, with his customary tact and thought, said: "Mr. Noble, I want you to know that everything in this room is English, even the plaster ceiling, the woodwork; in fact, it is an exact copy of one of the common rooms in an Oxford college. I bring you in here so that you may feel at home!" Soon after this the members of the music committee came and I was introduced to them. We soon got down to business, but I was not altogether satisfied with the proposition, for I could not persuade the rector or committee to give me a written agreement of the appointment. At York I was secure for life, so it was somewhat difficult for me to decide to take a chance in the new world. However, after a good deal of discussion a member of the committee told me that my position would be as secure as the one I held in England, and begged me to accept. The wonderful personality of this noble soul and the warm handshake he gave me convinced me that I had found a true friend. So I said that I would come. In less than no time a cable was on its way to the dean of York saying that I had accepted the position and would begin my work in April.

On my return to York in March I

found most of my friends "up in arms" against me for having made so foolish a decision, but there were others who felt that I had acted wisely and one of these was the Archbishop of York. The cathedral dignitaries were not in favor, especially the dear old dean of York, who was getting on in years and did not look forward to starting in with a new organist. As I look back on those days, I cannot help feeling very thankful for taking the step, for my life in the new world has been one of intense joy and happiness. The parting from many friends in England was very hard, and for about a month before we sailed away, functions of every kind took place and honor after honor was showered upon me. The morning we drove to the station to take the train for Liverpool, the choristers of the minster were stationed en route to wave a last and loving good-bye, and many friends were on the pavements to wave "bon voyage." All this was very hard to bear, and it was with sad hearts we left the dear old city and all the friends we had gathered round us during the fifteen happy years of work in York.

We arrived in New York on Sunday, April 26, after quite a pleasant voyage, and attended evensong at St. Thomas' at 4 o'clock. The church was practically finished, but the wooden scaffolding was still up and was not pulled down till October. How well I remember the awful ordeal I had to face during May and June! The services were held in the chantry. I had a two-manual reed organ to play and the faithful George, the colored man, was appointed official blower. Imagine my feelings, just fresh from York Minster with its glorious organ and superb music! Was I down-hearted? Yes, of course I was, but I saw sunshine in the future, for surely there is no Gothic structure in this whole country that can compare with this superb church, a church of rare beauty and full of sixteenth century atmosphere. By October, 1913, all the wooden structure inside was down, and now the glorious church of solid stone, with its beautiful proportions, was a sight to inspire the most casual visitor.

During the summer months Ernest M. Skinner, who had been awarded the contract for building the new four-manual organ, finished the instrument, and it was installed and ready for use in services in October. I have no hesitation in saying that this instrument is one of the finest anywhere in this country or any other country. It is a sane and wholesome church organ, of glorious tone, and besides this the voicing of the solo stops is beyond words artistic, the work of a true genius, for Skinner is a prince in that respect. For over eighteen years this instrument has been in constant use daily, and it is still sound mechanically in every particular. What a joy it was to me to have this lovely organ to play on after the horrors of the "melodeon."

By the way, great was the catastrophe of that hideous thing! In June a smart wedding was held, and the great climax came, for as the faithful George was pumping the handle with all his force, as I played Mendelssohn's wedding march, the handle broke, so I had to pump with my feet, but found it impossible to play with hands and feet, as well as pumping. So George had to come to the rescue. He fell on his knees and worked like a galley slave, and so saved the situation! That was the death of the "melodeon" and nearly the death of George. The Sunday following this comic and rather tragic episode, I was able to use the new organ. Oh, what a joy! I felt happier than I had for months; it was more like dear old York.

For five years I had a very uphill game as far as choir boys were concerned, as there was no choir school from 1913 to 1918. In spite of this, after a year, I was able to produce a fine set of boys (thirty in all). I like the American boy immensely; he reminds me much of the London boy—full of the old devil and as sharp as a needle. Some of my friends in England still fail to understand my enthusiasm for the New York boy. Let me say at once there is no better material in the wide world. I have had superb solo boys since 1914, all trained by myself. These boys are remarkable

in many ways. They are unusually intelligent, extremely musical and often emotional. They not only sing with their heads, but with their hearts. During my first years I did all I could to encourage unaccompanied singing. This has always been a great feature in our church, and always will be. All schools of music are sung, from the sixteenth century to the present day.

In 1914 I founded a mixed chorus of a hundred voices which was named the "St. Thomas Festival Chorus." Once a year this specially trained organization joined with my church choir of fifty voices, and while it lasted some lovely things were given in the church, with the chorus of 150 and an orchestra of sixty-five. Elgar's "Dream of Gerontius" was performed twice, Brahms' "German Requiem" twice and Bach's "Wachet Auf," combined with my "Gloria Demini," twice. Alas, war put a stop to these glorious performances, because all money for such luxury was stopped! For this reason my chorus died a natural death.

In 1918, in spite of the war, my rector, at that time Dr. Stires, now Bishop of Long Island, made an appeal to the congregation for a choir school. The response was instant. Many subscribers were willing to stand by the undertaking, so a house was rented and fitted up, and in March, 1918, twenty boys were installed, with two scholastic masters, one sports master, a house mother and a staff of servants. Ten other boys, to make the thirty, had to live at home, for we could not find room for more than the twenty. The quarters were only moderately adequate, but the school was there, and that meant much to the organist.

In 1922 when in England on one of my summer vacations I met one of our parishioners in London, who was also in England. Because of his love for beautiful church music he was naturally interested in the great choirs of England. We arranged a little jaunt together to Westminster Abbey. I took my friend into the organ loft and we remained for service. I was invited to play the outgoing voluntary. This I did with much joy. After a chat with the assistant organist, who was on duty, we parted, jumped into a fine Daimler car waiting for us and drove to St. Paul's Cathedral. We were in time to hear the latter part of the service, sitting under the great dome. After the service was over I went behind the scenes, taking my friend with me. Some of the choristers were in the aisle, and of course these little English gentlemen were glad to shake hands with a "big American!" As we drove back to Claridge's Hotel some very lovely conversation took place about the marvelous choir schools of England. In September of the same year my friend was determined to buy property large enough to hold thirty boys, and also have a home for the organist and his family in the same building. The house next to the present school was luckily put up for sale, so it was bought, almost entirely pulled down, rebuilt and brought up to date in almost every detail. When completed we had a real school building, thanks to this generous soul. The following Easter the same friend endowed the school for all time.

Such men have vision, sowing seeds for the future good of their fellow creatures, and already some of his boys have covered themselves with glory. One in particular, my present assistant, who came into the school at the age of 11, not knowing anything about music, except that he loved it better than life itself! This boy I started at 12 in piano lessons. At 14 he had made so much progress that I started him on the organ; at 16 he was so well equipped all round that I ap-

pointed him as my assistant. This lad is now just 20 years old, and has undoubtedly, with plenty of hard work, a brilliant future. The school seems too small now, and it is hoped that more property may be added, so that ten more boys may have the same wonderful opportunity as those who now are in the school.

My present rector, Dr. Brooks, who came to the church just four years ago, has been a true and wonderful friend. I have seldom worked with a man of such high ideals, or with one who worked so devotedly and loyally for the common good of his fellow creatures. During my nineteen years in America I have traveled extensively, and have had much to do with the splendid Canadian competitive festivals which are doing more for music than anything else has ever done or could do in Canada. It is a joy to note that in the States this great movement is gaining ground rapidly. In New York, for the last five years, much has been done and the standards have gone up by leaps and bounds in the quality of the music performed, as well as the way in which it is being performed.

When at York the Royal College of Organists, London, conferred upon me the degree of F. R. C. O., honoris causa; this was in recognition of my work at Ely Cathedral and York Minster. In 1918 Columbia University granted me the degree of M. A., honoris causa, and in 1926 Trinity College, Hartford, gave me the degree of doctor of music.

I had the honor of serving on the commission for the revision of the hymnal which is now used throughout the American Church. No doubt the eliminating of certain tunes caused much grief to the sentimental type of churchgoer, but let it be said that all serving on the commission were unanimous as to what should be thrown out, and certainly the hymn-book is a better one and purer for its purging. Still more purging would greatly improve it! Recently I was again called upon to help "point" a new Psalter for the church, and with four other loyal workers, with Canon Wilfrid Douglas as our leader, the work was completed and published last autumn.

In spite of my busy life, I have found time to write a quantity of both organ and church music. Most of this is done at a beautiful little town on Cape Ann, Rockport by name. Here I have a little summer home and when we do not go to England, our vacation is spent here. Only those who have been in this ideal little place know of its charm. The exquisite coloring is beyond description—the deep blue of the sea, the golden rocks and the wonderful foliage, right down to the sea. On these lovely rocks close to the sea I sit with my manuscript paper; no wonder ideas come, for is there anything more divinely inspiring than nature herself? Some day, when it is time to give up my church work, Rockport will be my haven of rest, for in such a place there is a peace and beauty beyond words.

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Detroit Women Give Annual Guild Recital for Scottish Rite

By GUY FILKINS, A. A. G. O.

Detroit, Mich., Feb. 16.—The Michigan chapter of the American Guild of Organists held its annual recital complimentary to the members of the Scottish Rite in the Consistory Cathedral Wednesday evening, Jan. 28. This year the entire program was given by women members of the Guild. Those taking part were Miss Rachel Boldt, organist of the Cosmic Temple; Miss Grace Halverson, organist of Wesley Methodist Church; Miss Ruth Sloan, organist of Calvary Presbyterian Church; Miss Adelaide Lee, organist of Grace Episcopal Church, and Mrs. Elizabeth Rhons Davis, organist of the Boulevard Temple.

Detroit is proud of the splendid women whose unfailing industry has done much to keep the music of the sanctuary up to a high plane. The Women Organists' Club has been a decided factor in keeping their interest keen and alert.

Beginning Feb. 1, a series of nine recitals has been planned by Miss Matian Van Liew of the Central Christian Woodward Church. These recitals are presented every Sunday afternoon at 5 o'clock. Miss Van Liew is assisted each time by a different soloist.

On Friday evening, Feb. 6, Frank Wrigley, organist of the First Presbyterian Church, played an interesting program to an enthusiastic audience in the Institute of Arts. Mr. Wrigley is well known as the primary radio recitalist over station WWJ.

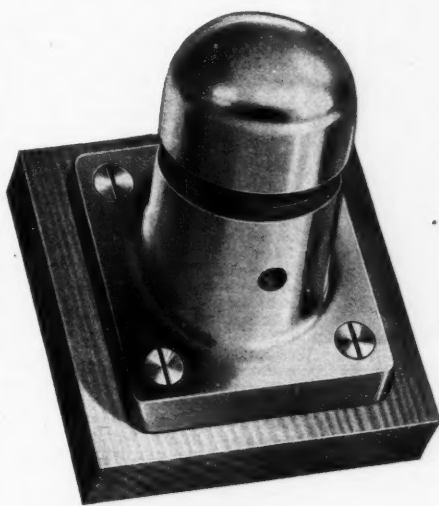
The Detroit Bach Chorus, directed by Edward Ossko, gave a program of Bach chorales at the Mount Olivet Lutheran Church Sunday evening, Feb. 8.

Detroit organ enthusiasts were privileged to hear Parvin Titus, head of the organ department of the Cincinnati Conservatory of Music, on Feb. 13 in the series sponsored by the Institute of Arts. Mr. Titus played a program of numbers that was enjoyed by a representative audience which was not satisfied until the artist responded with encores.

The combined choirs of the Royal Oak and Highland Park Congregational Churches gave a musical service at the first-named church Feb. 15.

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Watkins Gives American Anthems.

Morris W. Watkins, M. A., A. A. G. O., organist and choirmaster of the Church of the Saviour, Brooklyn, N. Y., presented a very interesting service of music, all by American composers, at his church Sunday afternoon, Feb. 15. The offerings of the afternoon included the following anthems: "God Be in My Head," Philip James; "Darest Thou Now, O Soul," David McK. Williams; "Thou, O God, Art Praised in Zion," Charles H. Doersam; "As Now the Sun's Declining Rays," James; Aria for Bass and "Pars Mea, Rex Meus," from "Hora Novissima," Parker.

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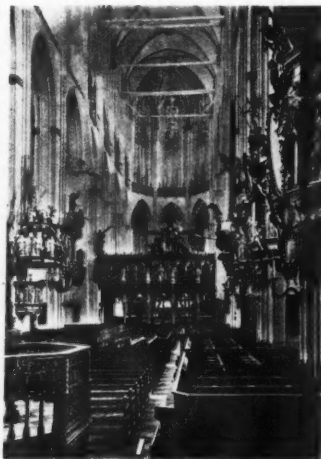
As we said at the conclusion of our last article, Georg Böhm and his playing at the Johanniskirche, Lüneburg, was an important influence in the development of the musical style of the mature Bach. Sebastian came to Lüneburg as a 15-year-old boy, and we can imagine that during the three years he lived there he must have slipped away often from the routine of the school days at the Michaelskloster, made his way along the "Sand," a street which with its long lines of picturesque gable houses was then, as it is today, an epitome of north German taste in architecture, and entered the great west door of the Johanniskirche. Climbing up into the organ loft he finds his friend and musical mentor awaiting him; without delay he sits down at the organ and plays one of his essays in composition, worked out beforehand at the school with the aid of a pedal harpsichord. Suggestions and criticisms are asked for and very evidently given, for the hand of the imaginative Böhm is very evident in the chorale variations which Sebastian wrote out while at Lüneburg. Or the boy would go out into the dim recesses of the huge building and listen to Böhm play some of his own compositions or those of his master, Reinken; and we may be sure that no effect of the music was lost upon the eager listener as the music rolled through the high arches and the wide aisles of the church.

Certainly here is an interior of sufficient size and resonance to refute Grace's statement that the churches with which Bach was familiar were smaller and less resonant than the buildings with which English organists are acquainted. A typical north German "Hallenkirche," St. John's at Lüneburg is magnificently proportioned; started in the fourteenth century, it is built of native brick (a characteristic of all the buildings of this region) and has lofty Gothic arches enclosing a very wide nave, with double aisles on each side. A more suitable interior for organ music could hardly be imagined. Away up in the gallery over the west doors stands the organ, behind a magnificent baroque case built in 1712, towering to enormous heights above the console, where the young musician played for his advisor. Originally built in 1549 by Jasper Johanssen, a Dutch builder, this organ has had a varied history and many additions and rebuilds. It stands today as a not altogether happy example of the way in which an historic instrument may be "modernized." Some of the pipework from the original instrument has been kept throughout, but in 1851 many of the original pipes were supplanted by modern ones from the hand of the organ builder Mayer of Hannover; in 1923 and again in 1926 the Ludwigsburg firm of Walcker installed a new action and further additions, including a fernwerk (echo) of two registers which seems entirely out of character with the rest.

The present specification, together with the dates of the various stops, is as follows:

HAUPTWERK.
Prinzipal, 16 ft. (1549). (In front case.)
Quintaton, 16 ft. (1712).
Trompete, 16 ft. (1712).
Gamba, 8 ft. (1851).
Oktave, 8 ft. (1549).
Rohrflöte, 8 ft. (1851).
Trompete, 8 ft. (1549).
Hohlfloete, 8 ft. (1851).
Quinte, 6 ft. (1851).
Oktav, 4 ft. (1549).
Spitzflöte, 4 ft. (1851).
Oktav, 2 ft. (1549).
Cornett, 4 rks. (1851).
ÜBERWERK.
Prinzipal, 8 ft. (1549). (In front case.)
Dulcian, 16 ft. (1712).
Bourdon, 16 ft. (1851).
Gemshorn, 8 ft. (1851).
Hohlfloete, 8 ft. (1549).
Oktav, 4 ft. (1549).
Spitzflöte, 4 ft. (1712).
Nasut, 3 ft. (1549).
Waldflöte, 2 ft. (1549).
Mistur, 3 rks. (1549).
Gelbeprinzipal, 8 ft. (1851).
Oboc, 8 ft. (1712).

Marienkirche in Lubeck



Dulcian, 16 ft. (1712).
RÜCKPOSITIV.
Prinzipal, 8 ft. (1549).
Quintaton, 8 ft. (1549).
Gedeckt, 8 ft. (1712).
Sallcional, 8 ft. (1851).
Oktav, 4 ft. (1549).
Rohrflöte, 4 ft. (1851).
Gemshorn, 2 ft. (1712).
Querflöte, 8 ft. (1712).
Cornett, 3 rks. (1851).
Regal, 8 ft. (more recently transformed into an Aeoline, and a Voix Celeste added!).

PEDAL.
Prinzipal, 16 ft. (1712).
Untersatz, 16 ft. (1549).
Violon, 16 ft. (1851).
Quinte, 12 ft. (1851).
Oktav, 8 ft. (1712).
Gedeckt, 8 ft. (1712).
Violon, 8 ft. (1851).
Oktav, 4 ft. (1712).
Posaune, 32 ft. (1851).
Posaune, 16 ft. (1712).
Trompete, 8 ft. (1549).
Trompete, 4 ft. (1712).
Nachthorn, 2 ft. (1549).

Although the completed result represents the taste of the middle of the nineteenth century rather than that of Bach's own day, the present visitor to the church may obtain an idea of how the organ at that time must have sounded to him, as well as hear some of the very pipes which sounded under his fingers.

Lüneburg was a center from which Bach took many a trip to places where he knew he might add to his musical knowledge. Celle, many difficult miles across the lonely "Heide" (literally heather country, melancholy and desolate even today except in August, when the heather is in full bloom) boasted a court orchestra of French musicians and the inquiring youngster visited there and acquainted himself with the styles of his French predecessors and contemporaries. Hamburg lay only about thirty miles to the north and the youth was able to visit it again and again, centering his attention largely on the Katharinenkirche, where Reinken played. This old veteran—he was at the time 78 and lived twenty-one years more—had been a pupil of the Hamburger, Scheidemann, who in turn had learned his art from the great Amsterdam organist, Sweelinck. You remember that Sweelinck is known as the composer who perfected the art of writing organ variations, as well as being the first to write freely in the difficult fugal forms. Reinken was his prophet and was known particularly for his improvisations. Many a Sunday found Bach in the midst of the congregation at St. Catharine's, Hamburg, listening to the verbose, grandiose music of the old master as it filled the spacious interior with its inspiring patterns. Anyone seeing the interior of this church (a picture of it was published with the second of these articles) does not have to be told that here again is an ideal space for organ tone, an interior which gives the necessary brilliance and richness to the tone of the instrument, whether it is sounding its composite blend of separate units or displaying its single or combined tonal colors.

But the greatest influence of all these

northern masters heard by Bach during the period when his musical style was gradually forming was Buxtehude. The young Bach, once he had settled himself in his first church position at Arnstadt, took an extended leave of absence to visit Lüneburg and hear the music of the famed Buxtehude in the Marienkirche there. Lüneburg had in former years been one of the principal towns of the Hanseatic League (which reached the height of its power in the fifteenth century) and had amassed great wealth in the process. Durant somewhere in his "Story of Philosophy" reminds us that wealth is a necessary prelude to art; "in any country where centuries of physical effort have accumulated the means for luxury and leisure, culture has followed as naturally as vegetation grows in a rich and watered soil—to have become wealthy was the first necessity." This Lübeckian prosperity had given stimulus to an unusual artistic sense by the time Bach visited the town in 1705. It had become a beautiful city, well known as a musical center of importance. Architecture, of all the arts, is the most practical means of expressing a people's culture, and these Lübeck burghers, turning from their ships, their counting-houses, their fighting and intrigues, had concentrated their desire for artistic expression on their dwellings and public buildings with remarkably happy results. The city, lying, as it does, in the midst of a low, flat district, had no direct access to stone quarries, and so most of the building had to be done in brick; using this difficult material, the Lübeck architects developed a particular style of their own during the Gothic period in Germany, a style which differed considerably from their original models, the Gothic buildings of France and the low countries. The "power and charm of these structures lies in their expression of well-considered strength, in their cheerful solidity; in their clear and definite intentions the purpose is never obscured, the essentials never disguised by a mass of detail."

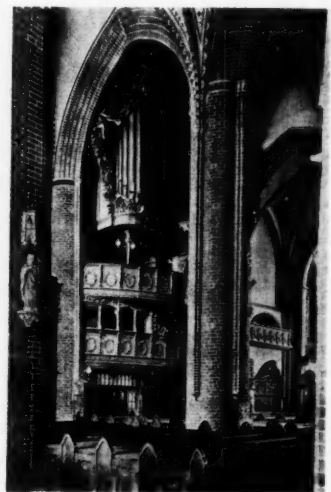
At first sight these buildings, especially the churches, seem rather destitute of ornamentation, bare and somewhat clumsily unimaginative in their construction. Further acquaintance, however, leads to admiration for the spacious vaulting (the nave of the Marienkirche is 126 feet high) and the brass, iron and carved wood decorations which are everywhere used to relieve the monotony of the blank brick spaces. The great church in which Buxtehude played was built during the years 1250-1310; it is a structure which, although of brick throughout, follows rather closely its models, the French cathedrals, with its flying buttresses, connecting chapels and high spires.

Against the background of this commercially prosperous and artistically beautiful old town is projected the personality of this great figure in the development of music, Dietrich Buxtehude, who came to the Marienkirche as organist in 1667. The pride which the Lübeckers showed in the great church they had erected was manifested likewise in the interest they took in ordering and perfecting of the services to be held therein. Much attention was paid to the music, a statement which held true of all the cities of northern Germany at the time.

The organ which had originally been placed in the church in 1399 was replaced in 1518 with a magnificent instrument from the hands of a master builder, Bartold Hering. This organ, possessing three manuals and forty-six stops, was placed in a case of beautifully proportioned design, a case which even today stands as one of the finest in the world. The main organ over the west gallery was supplemented in 1547 by a smaller instrument having thirty stops, designed for choir accompanimental purposes and affixed to the church wall high over one of the chapels at the eastern end of the nave. It was this organ which fate decreed that Bach should play, for at the time of his visit to Lüneburg to sit at the feet of Buxtehude the main organ was undergoing repairs and the smaller instrument was used.

The organ remains today in much the same condition as in Bach's time. The labial voices are in good repair and sound well down in the church; as much can hardly be said for the reeds,

Johanniskirche, Lüneburg



however, which are fearfully rough and harsh. The following specification was at the disposal of Buxtehude and his pupil:

HAUPTWERK.
Quintaton, 16 ft.
Prinzipal, 8 ft.
Oktav, 4 ft.
Spitzflöte, 8 ft.
Flöte, 4 ft.
Rauschquinte, 2 rks.
Mistur, 4-5 rks.
Trompete, 8 ft.

RÜCKPOSITIV.
Prinzipal, 8 ft.
Oktav, 4 ft.
Quintaton, 8 ft.
Rohrflöte, 8 ft.
Rohrflöte, 4 ft.
Flöte, 2 ft.
Sesquialtera, 2 rks.
Mistur, 4 rks.
Regal, 8 ft.
Fagott, 16 ft.

BRUSTWERK.
Gedeckt, 8 ft.
Gedeckt, 4 ft.
Cornett, 3 rks.
Trompete, 8 ft.

PEDAL.
Prinzipal, 16 ft.
Quinte, 10½ ft.
Oktav, 8 ft.
Gedeckt, 8 ft.
Oktav, 4 ft.
Oktav, 2 ft.
Mistur, 2 rks.
Posaune, 16 ft.
Trompete, 8 ft.
Schalmel, 4 ft.

It is interesting to compare this specification with a typical modern organ of thirty some stops. One thing is certain—we never could afford such an imposing pedal department!
[To be continued.]

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St. Patrick's Church, San Francisco, Opens Its Skinner Organ

By WILLIAM W. CARRUTH, F. A. G. O.

San Francisco, Cal., Feb. 16.—The beautiful three-manual Skinner which has just been installed in historic St. Patrick's Church on Mission street, San Francisco, was blessed by Archbishop Hanna at a special musical service Sunday evening, Feb. 15. The organ numbers were played by Edward T. Kelly, organist of the church, and the vocal numbers were sung by the choir of Stanford University under the direction of Warren D. Allen. Mr. Kelly has just returned from Paris, where he has been studying under Marcel Dupre. Although not a large organ, it is beautifully voiced and especially effective in the big stone church.

The sexton of St. Patrick's may have his troubles, but they are not those of a sexton of one of San Francisco's synagogues. This sexton was complaining of his hard life; the president of the congregation was old and demanded plenty of heat; the rabbi was young and energetic and wanted the synagogue kept cool. At St. Patrick's no provision is made for heating the building. As Stanley Williams expressed it, "on cold days the worshippers have to sit close together and rely on the fiery blasts from the pulpit for warmth."

The organ case is of particular interest and beauty, and was designed by the architect, Arnold Constable, to harmonize with the general architectural style and color scheme of the church. In order not to obscure the handsome tower window of the church, the organ is designed with two towers and a lower central organ built up to the sill of the window. In the middle of this section a niche has been placed to hold a statue of St. Columbkille, defender of the druids when they were threatened with banishment from Ireland. The statue will be carved of Irish bog oak by an eminent Irish artist. The decorative style of the early part of the fourteenth century was followed in the ornamentation of the organ case. Carved and pierced canopies are covered with delicate detail. The general effect is one of grace and beauty. On each side of the center section of the towers are eight shields, on which are carved symbols taken from the life of St. Patrick, his miter, his staff and bell and the shamrock.

The program for the organ opening was as follows: Prelude in C minor, Bach; "In Thee Is Gladness," C. V. Stanford; "Jesu dulcis Memoria," Vittoria; Cantabile, Franck; "May Our Mouths Be Filled with Thy Praise," Rachmaninoff; "Adoro Te" and "Tantum Ergo," Gregorian; "Adoramus Te," Palestrina; Toccata for the Elevation, Frescobaldi; "Tollite Hostias," Saint-Saens; "Carillon," Vierne.

The second of the 1930-31 series of recitals by Guild members and sponsored by the Northern California chapter was given Sunday afternoon, Feb. 15, by Miss Virginie de Fremery, organist and director at the First Unitarian Church, Oakland. Her interesting program was given on the four-manual Kimball at the First Presbyterian Church of Oakland and follows: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Es ist ein Ros entsprungen," Brahms; Prelude in D minor, Clerambault; Prelude, Florent Schmitt; Pastorale, Roger-Ducasse;

"Carillon," Vierne; Andante, Allegro, Andante, from "Grande Piece Symphonique," Franck; Andante sostenuto from Gothic Symphony, Widor; Toccata from Fifth Symphony, Widor.

Clement Barker, A. A. G. O., who has been organist of the First Church of Christ, Scientist, of Oakland for the last fifteen years, assumes the position of organist of Third Church of Christ, Scientist, Los Angeles, March 1. Mr. Barker has been equally successful both as theater and church organist; for twelve years he was organist at the American Theater of Oakland in those happy days when orchestras and organists were featured in the theaters. Mr. Barker received his musical education locally—another of Wallace Sabin's pupils who has "made good." His friends in the bay region wish him success and recognition in the southland.

Music at Agnes Scott College.

Handel's "Messiah" was given for the tenth year at Agnes Scott College, Decatur, Ga., on the afternoon of Dec. 14. Lewis H. Johnson directed the chorus and C. W. Dieckmann, F. A. G. O., was at the organ. A Christmas carol program Dec. 7 was another event of the season at the college. Mr. Dieckmann gave three organ groups as part of this program.

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Philadelphia Has Germani as Guest; Plays Fine Recital

By DR. JOHN M'E. WARD

Philadelphia, Pa., Feb. 18.—Fernando Germani played a recital in the Second Presbyterian Church Jan. 28 under the auspices of the A. O. P. C., the A. G. O. and the Camden chapter of the N. A. O. He displayed the same characteristics which have made previous appearances notable—a flawless technique and especially graceful pedal work. He did but little hand registration, his tone coloring depending on pistons and crescendo pedal. Bonnet's Concert Variations were most effective with the player's own version of a pedal cadenza, which proved electrifying. A reception in the choir room of the church was attended by many of the organists and visitors.

Frederick Maxson featured various musical settings of "Lead, Kindly Light" at a musical service Jan. 18 in the First Baptist Church. The composers represented were Sullivan, Biedermann, Buck and Smith.

An audience that filled St. Matthew's Episcopal Church on Feb. 4 heard Roma Angel play one of the fortieth anniversary recitals of the American Organ Players' Club. An attractive and well performed program was heard, featuring Franck's "Piece Heroique," Bach's "St. Ann's" Fugue, the Tenth Concerto by Handel, and several numbers by local club members.

Bertram P. Ulmer arranged a special program to mark the fourth anniversary of the Greater Tabernacle Lutheran Church, held Feb. 22. The choir of twenty-five voices sang at the morning service. In the evening Mr. Ulmer played a recital which included: "A Mighty Fortress," Faulkes; "The Music Box," Liadoff; Toccata from "Suite Gothique," Boellmann; "Jubilate Deo," Silver.

The organ committee for boy week held a meeting at the Adelphia Feb. 13 with Albert N. Hoxie in the chair. A list of about twenty-five organ compositions was adopted to be used by the contestants. The contest is held on the Sesqui organ in the University of Pennsylvania during the first week in May. Prizes are awarded for the best and second-best boy organist.

Harry C. Banks is giving his annual series of Sunday afternoon recitals in Girard College at 4:15 p. m. on Feb. 15, March 1, 15 and 29.

R. Frank Lehman, widely known in musical circles as a partner in the Geibel-Lehman music publishing firm, died Feb. 10. He was for over forty years manager of the Heppe & Son piano store.

A finely played Guild service at St. Paul's, Chestnut Hill, with Arthur W. Howes as organist and choir director, was heard by a large audience Feb. 11.

Forrest R. Newmyer is giving preludial recitals on Sunday evenings of February and March in the North Baptist Church, Camden, N. J. He is assisted by prominent soloists, both vocal and instrumental.

Death Takes George C. Steventon.

George C. Steventon, city chemist of Youngstown, Ohio, for thirty years, died Jan. 12 of heart disease after a lingering illness. Mr. Steventon was one of the city's most prominent organists, playing the organ at Tabernacle United Presbyterian Church and for various Masonic organizations. His only relative in this country is Mrs. Charles Linder of New Castle, Pa., a cousin.

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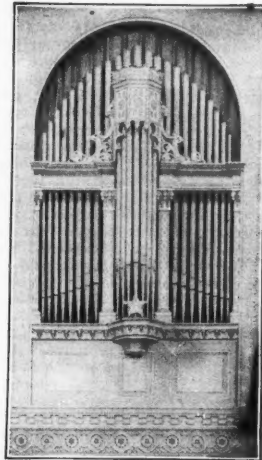
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Noble Marks Jubilee by New Composition; Views and Reviews

By HAROLD W. THOMPSON, Ph.D., Litt. D.

The cover reads "The Office of the Holy Communion set to music in the key of B minor by T. Tertius Noble, organist and master of the choir, St. Thomas Church, New York; Banks & Son, York; The Arthur P. Schmidt Company, Boston." There is thrill enough in those words for any lover of ecclesiastical music, but your heart is sure to be lifted more by the words printed opposite the first page—the only words that the great artist has ever written about himself and his work: "This service is written to mark the fiftieth year of active work as a church musician, and as a tribute to the memory of my great teacher, the late Sir Walter Parratt, who in my student days asked me to write an evening service in B minor, taking as my model the service of Walmisley in D minor."

It is strange to think how much of musical history the words just quoted can tell about the great living composer of ecclesiastical music and his honored career in the vast gray splendor of York Minster in Old England and in the white cool beauty of St. Thomas in New York, where the loveliest dreams of American architecture find their fulfillment and God is worshiped in the high holiness of beauty. Now the evening service for York is matched by a communion service for New York, and at the end of fifty years of artistic devotion unsurpassed in the history of our two countries we find a mastery as lofty and strong as the great rederos behind the altar which Dr. Noble serves.

Whenever I receive a new setting of the communion service I always look at the *Agnus Dei* first; there, if ever, the composer shows the inspiration of faith and art. I cannot say how many times I have come back to this setting, reading it in my office when I could not play it, and marveling at the art at once so tender and so manly, so simple and so exalted. Then there is the triumphant setting of the *Credo*, opening with the power of "Fierce Was the Wild Billow" and never flagging through the reverberant phrases of the great declaration. Even the settings of the *Kyrie* are so perfectly done that I shall want them used as responses at services other than those of communion in the Presbyterian Church. I thought that Dr. Noble's setting in G minor was the most beautiful modern communion service, with his setting in A a good second; I can see that there is a worthy addition to that choice group, and the setting in B minor will rank at least second. So far as ease of performance goes, it certainly ranks first.

As if the service were not enough to celebrate his anniversary, Dr. Noble has just published with the H. W. Gray Company a set of seven hymns entitled "Via Lucis," with admirable texts by Dr. H. W. Robbins of the General Theological Seminary in New York, formerly dean of the Cathedral of St. John the Divine. Nothing finer could be imagined to revive the flagging interest in hymnology; after all their contests and advocacy of new hymns, the Hymn Society has probably done less for its important cause than Dr. Noble has done for it here. It can never be said again that our generation could not contribute anything to this most important genre. The hymn which I expect to be most popular and to appear in all American and English hymnals from this time forth is "Lux Mundi," set to the words, "Saviour, whose love is like the sun." Here you have a melody that will attract at once—and something often ignored—a full realization of the importance of a fine part for the bass voices. Two of the hymns, an Easter carol for children and a Michaelmas hymn, have the style and charm of folk-tunes, and they are as delightful as the set of Christmas carols that Dr. Noble wrote some years ago for G. Schirmer. My other favorite in this set is a hymn for Ascensiontide with a brilliant descant that really says something musically instead of wander-

ing its squealing path like so many descants.

Well, the organist of St. Thomas' has made himself the chief composer of unaccompanied anthems, of hymns, and of chorale preludes for organ in this age. I like to remember that all the chorale preludes, nearly all the hymns and all three of the best communion services were composed in this country—not to mention such other achievements as the Service in G minor (G. Schirmer), the Morning Service in D (Gray) and such anthems as "Go to Dark Gethsemane," "Save, Lord, or We Perish" (Schmidt), "Rise Up, O Men of God" (Schmidt), "Breathe on Me, Breath of God" (Schmidt), "The Risen Christ" (Gray), "The First Easter Dawn" (Schmidt), "The Shepherd" (Schmidt) and "God the Eternal Ruler" (Schmidt); not to mention the delightful solo "The Shepherd" (G. Schirmer), the "Benedictus es, Domine" in A minor (Schmidt), and the Evening Service in B flat (Schmidt). Some of his English admirers seem to think that Dr. Noble lost his creative power when he left York, and a few of his American admirers are so enamored of the services in B minor and A minor and the first great set of unaccompanied anthems written at the minister that they do not realize what wealth awaits them. To be sure, not even Dr. Noble could write anything better than "Souls of the Righteous" and "Fierce Was the Wild Billow" (Gray, G. Schirmer, Ditson), but I am happy to think that he can go on composing works that are the glory of our age.

It is one of the satisfactions of my job to remember that I was one of the first Americans to pay that fealty to Dr. Noble which every reader of these words echoes today. Fortunately he began his career at a very early age as a choir boy, and we have every reason to expect that he will enjoy many more anniversaries and conquer whatever worlds are left. For instance, he has written only one cantata—the one containing the ever popular organ piece, "Gloria Domini" (G. Schirmer).

Another satisfaction has been the recognition of the brilliant American composer, Leo Sowerby of Chicago, who has just published with Gray two choral works which mark, I believe, a turning-point in his art. Like Philip James—the only American with whom he can be compared—he has always been dangerously clever, sometimes seeming to his sincere admirers to produce novelty rather than originality. Personally I have never expressed this criticism, not because he has not puzzled me, but because I regard it as my function to admire rather than to counsel a genuine creative talent. Mr. Sowerby's organ pieces are played now by practically all of our recitalists with sufficient technical resource to master them—and by some others who are less skilled. His choral works, except an Easter anthem, are not often heard. I believe that everyone who loves fine music, irrespective of its novelty, will enjoy a splendid new anthem for Whitsunday, "Like the Beams that from the Sun," all beautiful from the suave little opening "symphony" for organ in three staves to the exquisite dying fall of its eighth and last page. It is rather "modern" music—if that means anything—but first of all it is beautiful music. A good mixed quartet could give it a fine performance, and the best of chorus choirs would find something worthy; the essential matter is that the anthem be given a carefully prepared, fine, enthusiastic performance—not the sort of hurried preparation and frightened emission that are the curse of composers like Sowerby and James. Not that this work is very difficult—it is about the easiest the composer has given us; but it is genuinely original and deeply felt, and it is as deserving of care as James' "The Lord Is My Shepherd," a work of similar worth and style.

Mr. Sowerby's other recent production is a setting of the communion service in C major, a key whose whiteness he makes prismatic with color. It is a short setting—without the *Credo* but with all the other usual sections. I like best the Gloria in Excelsis, though the short *Agnus Dei* has a fragile iridescence of great charm.

The only other service of its kind is the James "Missa Imaginum" (Gray) of last year; to compare the present work with Mr. James' is to rank it very high indeed. I hope that I may be pardoned for departing from my usual humility in the presence of a real composer, but I think that I express what many feel when I say that I am glad that Mr. Sowerby has gone beyond the stage of the very clever young man who won the Prix de Rome; I hope that he will not relapse, but will take the place he deserves as one of the composers who are strong enough to abandon novelty for originality, and generous enough to write music for more than a coterie. What makes me particularly happy is that both these works have serenity, a quality often sacrificed but utterly essential for church music which is to be healing and exalting.

In mentioning these two original works I am reminded of two others from England which will be of interest to those with large choral resources. They are Vaughan Williams' "Benedicite" for soprano solo, chorus and orchestra (Oxford Press), and Marchant's "Solemn Thanksgiving Te Deum" (Oxford Press), composed for the reopening of St. Paul's Cathedral in London. The Williams work may be performed with organ, with full orchestra, or with orchestra of piano and strings.

It is a pleasure to receive for review the first sacred cantata by an American composer whose work, I think, I was the first critic to commend. "Redeeming Love" (Gray) by W. R. Voris is a beautiful composition of some sixty pages, the time of performance of the entire work estimated at forty-five minutes. There are solos for soprano, alto, tenor and baritone; there is one specially fine section for women's chorus. The composer states in a foreword that "while written primarily for chorus use, this cantata may be sung by a quartet." If I am not mistaken, the idiom is much more suited to mixed voices than to the boy choir.

This is certainly the maturest and, on the whole, the most interesting work Mr. Voris has produced. Up to the present he has been specially happy in the composition of carols in modal tonality, with very charming tunes, and also in the production of delicate works for women's voices. His taste runs to a luscious and rather modern harmonic scheme, sometimes with too great a reliance upon color and too little upon structure. His counterpoint has not been so distinguished as his other gifts. In this cantata those gifts are accentuated and heightened, and his one fault—if my appraisal is accurate—is also evident.

The finest single section is a lovely carol for Easter entitled "Love Has Come Again"; this should certainly be printed separately, for it is superlatively good, even for Mr. Voris. There is a delightful section for women's voices, "How Calm and Beautiful the Morn"; a fine use of the old tune usually called "Ye Watchers and Ye Holy Ones," here called "Joy Dawns Again," with one stanza for soprano solo and humming chorus; and an excellent soprano solo worthy of separate publication, "Love's Redeeming Work Is Done." All these numbers which I like best are in the second part of the cantata, which deals with Easter; inasmuch as that section runs to some thirty-five pages, I think that it might well be given separately, preferably at an evening service on Easter Day. The very reasonable price of 75 cents would be no deterrent to such use. I do not wish to imply that the Lenten section, part I, is not fine, but only that it will be less effective than the second part on first hearing. In the earlier section two plainsong melodies of beautiful, fluent line are used effectively. The whole work is a distinct achievement and furnishes one more modern American cantata deserving our enthusiastic gratitude.

A few more Easter anthems have arrived since my last article went to press. I like best Bach's "Awake, Thou Wintry Earth," a charming extended chorale with graceful accompaniment, from the cantata "Gelobet sei der Herr" (E. C. Schirmer). There are German and English words;

the music is easy and beautiful; any type of choir may be used.

In the famous "Sacred Chorus Series" Dr. Dickinson publishes Liszt's "Easter Song of the Angels," with important parts for harp or piano, in case you do not care to use brass and tympani or full orchestra. A good deal of this romantic and tuneful music is for women's voices in three parts, and there is a section for TTBB; a chorus is therefore needed.

Two easy new Easter anthems by American composers are Barnes' "Brightly Shine, Ye Heavens" (Schmidt) and Berwald's "Come, Ye Faithful, Raise the Strain" (Gray), both with soprano solos. Both these anthems are melodious; the one by Berwald is the more joyful and vigorous of the two.

The following four anthems deserve notice:

Rowley—"O Most Merciful." Unaccompanied, any type of choir. Rather luscious harmonically and very effective; resembles the unaccompanied anthems of Dr. H. A. Matthews. Not difficult. (Novello.) Lent, prayer.

J. C. Marks—"Lord, Let Me Know Mine End." May be sung by a quartet. Style of Stainer or—better—of Dr. Marks himself, whose gifts are widely known and admired in this country and in England. (Presser.)

G. Sampson—"We Pray Thee, Heavenly Father." Eucharistic hymn for choir; strophic, tuneful, easy; for any sort of choir. One line of text, suited to Anglo-Catholic church, could be changed. (Novello.) Communion.

Barnes—"The Builders." Medium solo. Can be sung by a quartet. Striking text and very effective, melodious music. (Schmidt.) Brotherhood, progress.

Novello are publishing a series known as "Music for Sunday-school Festivals." The best of the series are Basil Harwood's "Great God, and Wilt Thou Condescend" and Rowley's "Come, Children, Join to Sing"—the better of the pair. They are unison hymns or carols.

You may have noticed various complimentary references in my former articles to the compositions of C. S. Lang; let me remind you that Novello (Gray in this country) have published several interesting and beautiful numbers by this new writer, who promises to equal the recent successes of Eric Thiman. I do not know a thing about C. S. Lang, who may be a South African or a Scot; but the following things have the breath of life in them:

"Christ, the Lord, Hath Arisen." Anthem for unison voices with chorus ad lib. May be sung by antiphonal choirs.

"Remember, O Thou Man." Carol for unison voices and chorus ad lib. This was sung recently at a service of the Eastern New York chapter of the A. G. O. Suitable to Sundays after Christmas. The quaint old text has rather too much of hell in it for my taste, but alterations can be made.

"Jubilate Deo" in G. Unison voices and choir.

Magnificat and Nunc Dimittis in D. Unison voices and choir.

Among the recent editions of music already well known are the following: Brahms—"Song of Destiny," arranged for men's voices by Webbe. Thirty-one pages. (Gray.)

J. S. Matthews—Separate edition of the chorus from the cantata, "The Eve of Grace," entitled "Yesterday, Today and Forever." (Gray.)

D. G. Thomson—"The Knight of Bethlehem." Arranged as anthem for Christmas from a very beautiful carol-solo. (Novello.)

Carol with Descant—"Good Christian Men, Rejoice." Novello's Christmas Carol Series.

Netherlands Folksong—"We Gather Together." Unison. (E. C. Schirmer.) Handel—"May No Rash Intruder," chorus from "Solomon." (E. C. Schirmer.) Thanksgiving.

Handel—"The Lord Is a Man of War," from "Israel in Egypt," arranged for two-part male chorus. (Gray.)

Bach—"Grant Us to Do with Zeal." Simple and beautiful chorale of two pages for SSA. (E. C. Schirmer.) General use.

Programs of Organ Recitals of the Month

Robert Allen, A. A. G. O., New Bedford, Mass.—In a vespers recital at the Unitarian Church Sunday, Feb. 8, Mr. Allen played the following program: Concert Overture in C major, Hollins; "Sœur Monique," Couperin-Barnum; Symphony 5 (Allegro Vivace), Widor; Mountain Sketches ("Jagged Peaks") and "Canyon Walls", Clokey; "Minuetto Antico e Musetta," Yon; "Marche Triomphale," Borowski.

Charles Raymond Cronham, Portland, Me.—The following are some of Mr. Cronham's most recent programs as municipal organist at the city hall:

Jan. 18—Overture to "The Flying Dutchman," Wagner; Pastorale, Scarlatti; Serenade, Lemare; "Alpine Suite," Benna Moe; Minuet in G, Beethoven; Adagio Lamentoso from "Symphony Pathétique," Tchaikovsky.

Jan. 25—Overture, "Sakuntala," Goldmark; "Salut d'Amour," Elgar; "In Moonlight," Kinder; "Marche Fantastique," Lansing; "Les Preludes," Liszt.

Feb. 1—Introduction to Act 3, "Lohengrin," Wagner; Allegro and Andante from Fifth Symphony, Beethoven; Overture to Act 1, "Euryanthe," Weber.

W. Arnold Lynch, Coatesville, Pa.—Mr. Lynch gave a recital at Olivet Methodist Church Saturday afternoon, Feb. 7, and played the following compositions: "Marche Pontificale," Widor; Largo from "New World," Symphony, Dvorak; "Will-o'-the-Wisp," Nevin; Prelude and Fugue in A minor, Bach; "Harmonies du Soir," Karg-Elert; "Burlasca e Melodia," Baldwin; "In Moonlight," Kinder.

Mrs. Doxey Christine Neal, F. A. G. O., St. Louis, Mo.—In a recital given by Theta chapter, Mu Phi Epsilon, at the First Congregational Church Feb. 9 Mrs. Neal played a group of organ selections which included: Larghetto from Double Violin Concerto, Bach-Nevin; Chorale, "Rejoice, Good Christians All," Bach; Concert Variations, Bonnet.

Dr. Latham True, Palo Alto, Cal.—Dr. True gave a program of works by American composers, all of them living and working today to add to the best American organ literature, in his recital at the Castilleja School Jan. 25. The offerings of the day consisted of the following: Chaconne, Miles Anson Martin; Suite, "Pioneer America" ("Redskin Rhapsody" and "Sailing over Jordan"), Seth Bingham; "Comes Autumn Time," Leo Sowerby; Two Preludes ("Mater Adorans" and "Na Lei, O Hawaii"), Latham True; "From the Land of the sky-blue Water," Charles Wakefield Cadman; "Serenity" and "Prelude Tragique," Frank Howard Warner.

Ernest Mitchell, New York City.—In his recital Sunday afternoon, Feb. 8, at Grace Church Mr. Mitchell played: Seventh Symphony (Moderato), Widor; Prelude, Clerambault; "The Mystic Organ," Book 6, Tournemire; "The Legend of the Mountain," Karg-Elert; Pastorale, Roger-Ducasse; Canon in B minor, Schumann; Berceuse, Dickinson; Finale, First Symphony, Maquaire.

W. H. Hewlett, Hamilton, Ont.—Mr. Hewlett played a recital in memory of Lynnwood Farnam under the auspices of the Hamilton center of the Canadian College of Organists Jan. 31. His selections were: Sonata in A minor, Rheinberger; Adagio in A minor, Bach; Fugue in E flat major, Bach; "Requiem Aeternam," Basil Harwood; Prelude to "Parsifal," Wagner; Pastorale in E, Franck; Funeral March and Seraphic Chant, Guilmant.

Adolph Steuterman, Memphis, Tenn.—Mr. Steuterman gave his seventy-fifth recital at Calvary Church Sunday afternoon, Jan. 25. The program was as follows: Prelude to "Lohengrin," Wagner; "Vendanges," Jacob; "The Guardian Angel," Pierne; Two Chorale Preludes, "Heut' triumphiert Gottes Sohn" and "Wachet auf, ruft uns die Stimme," Bach; "Caprice Viennois," Kreisler; "Isthar," Stoughton; Allegro assai from Fourth Sonata, Guilmant; "The Angelus," Massenet; "Marche Pontificale," de la Tombelle.

Frederick C. Feringer, Seattle, Wash.—In a recital at the First Presbyterian Church of Ellensburg, Wash., Jan. 23 Mr. Feringer presented this program: Historical Group—Canzona, Gabrieli; Pavane, Byrd; Musette, Dandrieu; Fugue in C major, Buxtehude; Concerto for Organ (Introduction, Aria, Finale), Handel; Toccata and Fugue in D minor, Bach. Modern Group—"Hymn of Glory," Yon; "Echo Bells," Brewer; "Romance sans Paroles," Bonnet; Adagio, Scherzo and Finale, Rogers.

Reginald W. Martin, A. A. G. O., Sweet Briar, Va.—In his most recent recitals at Sweet Briar College Mr. Martin has played: Prelude and Fugue in C major, Bach; "Piece Heroique," Franck; "In Paradisum" and "Fiat Lux," Dubois; Fifth Sonata, Guilmant; Second Sym-

phony, Barnes; Two Chorale Preludes, Parry; Introduction to "The Creation," Haydn; Prelude to "Lohengrin" and Prelude to "Die Meistersinger," Wagner; Fourth Sonata, Mendelssohn; "Clair de Lune," Karg-Elert.

Stanley Blake Smith, Torrington, Conn.—Mr. Smith, organist and choirmaster of Trinity Church, played this program in a recital in which he was assisted by the a cappella choir of the church Feb. 12: Prelude and Fugue in E minor, Bach; Idyl, Overholt; "Marche Nocturne," MacMaster; Offertory, Read; "On Silent Woodland Path," Strauss; Evensong, Frysinger; "Consolation," Mendelssohn; Gothic Suite, Boellmann.

Florence A. Rubner, Mount Vernon, N. Y.—Miss Rubner played as follows in a recital the afternoon of Feb. 8 at the Lutheran Church of the Good Shepherd: "Peyel's Hymn," Burnap; "Ave Maria," Schubert; Caprice, Sturges; Adagio from Sonata No. 1, Mendelssohn; Fugue in E flat major ("St. Ann's"), Bach; Largo, Handel; "Will-o'-the-Wisp," Nevin; "Piece Heroique," Franck; "Blessed Jesus, at Thy Word," Bach; Toccata, Dubois.

Franklin Glynn, Memphis, Tenn.—Mr. Glynn, who is on a recital tour to the Pacific coast, played before a large audience Feb. 11 in the First Christian Church of El Reno, Okla. His program consisted of these compositions: Chorale Preludes, "Let All Together Praise Our God" and "Jesus, My Joy," Bach; "The Angelus," Mansfield; First Arabesque, Debussy; "Grand Choeur," Read; "Grandmother Knitting" (From the Suite "Fire-side Fancies"), Clokey; Minuet in G, Beethoven; Improvisation on Londonberry Air; Scherzo (Sonata No. 1), Rogers; Finale in D major, Lemmens.

On Feb. 12 Mr. Glynn played this program at the First Presbyterian Church of Enid, Okla.: Minuet and Air (Second French Suite), Grave from Fantasia in G and Chorale Prelude, "Von Gott will ich nicht lassen," Bach; Allegretto (from Concerto in E flat minor), Parker; "The Angelus," Mansfield; Concert Overture in C minor, Hollins; Folk Song, Scott; Scherzo (from Sonata No. 1), Rogers; "Eastern Shepherd's Song," Glynn; "Walter's Prize Song," Wagner; Improvisation on the Welsh Melody, "All Through the Night"; Finale in D, Lemmens.

Carl K. McKinley, Boston, Mass.—In a recital before the Harvard Club of Boston Sunday afternoon, Jan. 11, Mr. McKinley, now a member of the faculty of the New England Conservatory of Music, presented these offerings: Suite from "Water Music," Handel; Andante from Fifth String Quintet, Mozart; Sonatina, Bach; Scherzo in G minor, Bossi; Improvisation (Ostinato and Fughetta), Karg-Elert; Cantilena, McKinley; Scherzo, Dethier.

In a recital at Jordan Hall Jan. 9 Mr. McKinley played: Suite from "Water Music" (organ arrangement by Carl McKinley), Handel; Andante from Fifth String Quintet, Mozart; Toccata and Fugue in D minor, Bach; Andante from "Grande Piece Symphonique," Franck; Scherzo in G minor, Bossi; Nocturne from "Midsummer Night's Dream" (organ arrangement by Carl McKinley), Mendelssohn; Arabesque, McKinley; Scherzo, Dethier.

Ernest White, Philadelphia, Pa.—In his Tuesday noon recitals at St. James' Church, announced in The Diapason Feb. 1, Mr. White played the following programs in February:

Feb. 3—"Les Heures Bourguignonnes," Georges Jacob; "Divertissement," Vienne; Feb. 10—"Carillon," Scherzetto, Berceuse, "Lied" and "Westminster Chimes," Vienne.

Feb. 17—Old One Hundred and Thirty-sixth Psalm-tune, Charles Wood; "Martyrdom" Tune, C. H. H. Parry; Church Scene, Prize Song and Prelude to Act 3, "The Mastersingers," Wagner.

Feb. 24—Old Masters: Fugue on the Kyrie, Couperin; Partita, "Jesus, Priceless Treasure," Walther; "A Gigg," Byrd; "Sœur Monique," Couperin; "Good News from Heaven," Pachelbel.

Miss Alyce Vandermeij, Grand Rapids, Mich.—Miss Vandermeij, a pupil of Harold Tower, gave a recital at St. Mark's Cathedral Sunday afternoon, Feb. 15, playing the following program entirely from memory: Fugue in D major, Bach; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Sixth Symphony (Allegro, Adagio and Intermezzo), Widor; Pastorale and "Piece Heroique," Franck.

Paul A. Humiston, Grand Rapids, Mich.—In his monthly recitals at the East Congregational Church Mr. Humiston has played:

Jan. 14—Processional March in A, Guilmant; "Chant Pastoral," Dubois; Gavotte in B minor (Second Violin Sonata), Bach; Cavatina, Raff; Chorale in A minor, Franck; Andante Cantabile (String Quar-

ter, Tchaikovsky; "Con Grazia," Andrews; "In Summer," Stebbins; Berceuse in A, Rogers; Toccata ("Suite Gothique"), Boellmann.

Feb. 11—Fantasie (Twelfth Sonata), Rheinberger; "Chant du Soir," Bossi; Air in E minor, Matheson; Prelude and Fugue in G minor, Bach; Chorale Prelude, "O Man, Bemoan Thy Great Sin," Bach; Andante (First Sonata), Borowski; "Sunshine Song," Grieg; Menuet-Scherzo, Jongen; "Sundown," Lemare; Finale (Sixth Symphony), Widor.

Palmer Christian, Ann Arbor, Mich.—In his twilight recital at the Hill Auditorium, University of Michigan, Feb. 11, Mr. Christian played: Chorale Prelude on "Ein feste Burg," Hanff; Prelude, Corelli; Trio, Krebs; Prelude and Fugue in E minor (the Cathedral), Bach; Allegro (Symphony 6), Widor; "Dreams" (Sonata No. 7), Guilmant; Scherzo, Gigout; Fantasie in A, Franck; Prelude and "Liebestod" ("Tristan and Isolde"), Wagner.

Rexford Keller, Ann Arbor, Mich.—Mr. Keller gave his graduation recital, after completing a course of study under Palmer Christian at the University of Michigan, on Jan. 28 at Hill Auditorium. He played these compositions: Chorale Prelude, "In Dir ist Freude," Bach; Largo and Allegro (Concerto in D), Vivaldi; Bach; Prelude and Fugue in A minor, Bach; Chorale Prelude on "Burford," West; Canon in B minor, Schumann; Allegro Appassionato (Sonata 5), Guilmant; "Marche Champetre," Boex; "Carillon," DeLamarter; Allegro (Symphony 1), Maquaire.

James Philip Johnston, F. A. G. O., Dayton, Ohio.—Mr. Johnston, organist and choirmaster, gave the following program at Westminster Church Feb. 16 and at the First Presbyterian Church, Marion, Ohio, Feb. 26: Second Concerto, Handel; Adagio in A minor, Bach; Toccata from "Oedipe a Thebes," Lefroid de Mereaux; Londonberry Air, Coleman; "Orientale," Cui; Adagio and Canon, Johnston; French Rondo, Boellmann; Evensong, Martin; Prologue from Suite in G minor, Rogers; "The Bells of St. Anne de Beaupre," Russell; Overture to "William Tell," Rossini.

Mr. Johnston will give a program of Lenten music at Westminster Church March 16 and at Christ Church, Cincinnati, March 20. The Westminster Church choir of fifty voices will give Gounod's "Redemption" the evenings of Good Friday and Easter, under the direction of Mr. Johnston.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—In his recital at Trinity Cathedral Feb. 2 Mr. Kraft played: Rhapsody, Rosseter G. Cole; Chorale Prelude, "Jesus, My Refuge," Reger; Andante Cantabile, Gaston M. Dethier; First Sonata in D minor (Largo Maestoso and Allegro), Guilmant; "Entr'Acte," Hadley-Kraft; Toccata, Homer N. Bartlett; Theme and Variations in A flat, Thiele.

Kate Elizabeth Fox, Dalton, Mass.—Short recitals preceding services by Mrs. Fox at the First Congregational Church, Dalton, have been marked by these selections: "Variations de Concert," Bonnet; "Dreams" (Sonata 7), Guilmant; Allegro ma non troppo (Sonata 1), Borowski; Intermezzo, Hollins; "Shepherds in the Field," Malling; "Christmas in Sicily," Yon; "March of the Magi," Dubois; Finale (Symphony 6), Widor; "In dulci júbilo," edited by Bonnet; "Noel for Flutes," d'Aquin; Pastorale, Rogers; "The Bells of St. Anne de Beaupre," Russell; "Autumn," Johnston; Overture in B minor, Rogers; Allegro and Adagio (Sonata in F minor), Mendelssohn; "Meditation a Sainte Clotilde," James; "Vision," Bibi; "Rhapsodie Catalane," Bonnet; "The Thrush" and "The Glowworm," Lemare.

Robert Nelson, Pullman, Wash.—Mr. Nelson, organist of the State College of Washington, gave a recital at the college auditorium the afternoon of Jan. 18 at which he played: Prelude, Fugue and Variation, Franck; Canon in B minor, Schumann; "Lament," Carl McKinley; Gavotte, Martini; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Ronde Française," Boellmann; "The Legend of the Mountain," Karg-Elert; Caprice ("The Brook"), Dethier.

Edith Lang, Boston, Mass.—Miss Lang played the following organ solos for the Boston String Players' Club at the Boston City Club Sunday afternoon, Feb. 15: "Marche Russe," Schminke; "The Angelus," Lemare; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Toccata from Fifth Symphony, Widor.

Samuel A. Baldwin, New York City.—Among Professor Baldwin's Wednesday and Sunday afternoon programs at the College of the City of New York in February were the following:

Feb. 11—"Concerto Gregoriano," Yon; Andante con moto from Fifth Symphony, Beethoven; Prelude and Fugue in E minor, Bach; "Sundown at Santa Maria,"

Diggle; Prelude on "Hyfrydol," Vaughan Williams; "Will-o'-the-Wisp," Nevin; Improvisation-Caprice, Jongen; "By the Sea," Schubert; Theme and Finale in A flat, Thiele.

Feb. 15—Prelude in E flat, Bach; "Momento Musicale," Op. 94, No. 2, Schubert; Suite in the Ancient Style, Kitzson; "Vermeland," Hanson; Berceuse, Vienne; "Up the Saguenay," Russell; Gypsy Melody and Humoreske, Dvorak; Overture to "William Tell," Rossini.

Feb. 18—Introduction in the Form of a Cadenza, and Fugue in F minor, Mauro-Cottone; Chorale Prelude, "O Man, Bemoan Thy Grievous Sins," Bach; Fugue in C major, Buxtehude; "The Angelus," Lemare; Allegro and Andante from First Symphony, Maquaire; "Weeping, Mourning," Liszt; Old Melodies—"Drink to Me only with Thine Eyes," "Deep River" and Song of the Boatmen on the Volga; Finale from First Symphony, Vienne.

Feb. 22—Sonata No. 5, in C minor, Thayer; Chorale Preludes, "All Men Are Mortal" and "In Thee Is Gladness," Bach; Concert Prelude and Fugue, Faulkes; "Adoration," J. Sebastian Matthews; Serenade, Reger; "Lamentation," Guilmant; Largo from "New World," Symphony, Dvorak; American Rhapsody, Yon.

Walter Flandorf, Chicago.—Mr. Flandorf, organist of the People's Church, gave a recital on the Bach memorial organ in Bethany Evangelical Church Sunday afternoon, Jan. 25, playing the following numbers: Toccata and Fugue in D minor, Bach; Pastoral Symphony from "The Messiah," Handel; "Mysterious Procession" and "At the Lake of Melted Jade," Louis Victor Saar; Staccato Etude, Rubinstein; Chorale in A minor, Franck; "St. Francis Preaching to the Birds," Liszt; "May Night," Palmgren; Berceuse, Reger; "Carillon of Westminster," Vienne.

Gordon Balch Nevin, Johnstown, Pa.—In a recital on the three-manual Austin organ in the First Presbyterian Church of Altoona, Pa., Sunday evening, Jan. 25, Mr. Nevin played the following selections: "Marche Religieuse," Guilmant; Andante Cantabile, from Concerto, Op. 121, Mozart; "Egyptian March," Dudley Peelle; "Pavilions Noirs," Harry Benjamin Jepson; Cantilena in F, W. R. Voris; "Melody for the Bells of Berghall Church," Sibelius; Caprice, "The Brook," Dethier.

Alexander McCurdy, Jr., Philadelphia, Pa.—In an opening recital on the three-manual Casavant organ in the Covenant Presbyterian Church of Harrisburg, Pa., Mr. McCurdy, of the Second Presbyterian of Philadelphia, played this program Jan. 20: Toccata in D minor, Reger; Meditation, Delbruck; Sketch in D flat and Canon in B minor, Schumann; "The Legend of the Mountain," from "Seven Pastels from Lake Constance," Karg-Elert; Prelude and Fugue in E minor, Bach; Largo ("Xerxes"), Handel; Scherzo and Cantabile from Second Symphony, Vienne; Toccata, Widor.

Roma E. Angel, F. A. G. O., Philadelphia, Pa.—In a recital under the auspices of the American Organ Players' Club at St. Matthew's Episcopal Church Feb. 4 Miss Angel played: "Piece Heroique," Franck; Aria (Tenth Concerto), Handel; Fugue in E flat major ("St. Ann's"), Bach; Serenade, Rachmaninoff; "Duetto," Frances McCollin; Badinage, William T. Timmings; "Within a Chinese Garden," Stoughton; Finale, Frederick Stanley Smith.

Edward G. Mead, F. A. G. O., Oxford, Ohio.—Mr. Mead of Miami University gave a recital at the Irvington Presbyterian Church, Indianapolis, Ind., Sunday evening, Feb. 1, playing these compositions: First Sonata in F minor, Mendelssohn; Cantabile, Franck; Scherzo in G minor, Mead; Evening Song, Bairstone; Fantasia and Fugue in G minor, Bach; Meditation, Truette; "Will-o'-the-Wisp," Nevin; "Liebestod," Wagner; Gavotte, Martini; Berceuse, Dickinson; Toccata from Fifth Symphony, Widor.

Laurel Everette Anderson, Lawrence, Kan.—Mr. Anderson, organist of the University of Kansas, played the following program in his vespers recital Jan. 11, the first number being in memory of Lynnwood Farnam: "Requiem Aeternam," Vienne; Chorale Prelude for the New Year, Bach; "Noel sur les Flutes," d'Aquin; Madrigal, Sowerby; Magnificat (Sexti toni), Titelouze.

Dean Armstrong, Terre Haute, Ind.—The opening recital on a two-manual organ installed in the Herz department store at Terre Haute was played by Mr. Armstrong, organist of the Central Presbyterian Church, on the evening of Jan. 22. His program was as follows: "Torchlight March," Clark; Madrigal, Simonetti; "Aragonesa," Massenet; Serenade, Klinger; "La Rosita," Dupont; Berceuse from "Jocelyn," Godard; Gavotte, Martini; "Un Peu d'Amour," Sileu; Nuptial Song, Dubois; "Told at Twilight," Hueter; Barcarole, Offenbach; "Trümmerei," Schumann.

Programs of Organ Recitals of the Month

Wilhelm Middelschulte, L.L. D., Chicago—In preludial recitals in connection with the services at Rockefeller Chapel at the University of Chicago in February Dr. Middelschulte played the following works:

Feb. 22—"Chaconne for Violin and Goldberg Variations, Bach, transcribed by Middelschulte; Fantasia in G minor, Bach. Feb. 15—Compositions of Bach: Prelude in E minor, Andante in B minor and Fugue in D major (from "The Well-tempered Clavier"); Concerto 4 in F major (cadenza by W. Middelschulte); Handel: Chromatic Fantasia, Thiele.

Feb. 8—Fantasia in D flat major, Op. 101, Saint-Saens; Adagio from Piano Concerto No. 4, Beethoven; Andante from Fantasia in F minor, Mozart; Bohemian Rhapsody, Smrz; Theme, Variations and Finale (A flat major), Thiele; Finale from Concerto in F major, Rheinberger.

Feb. 1—Concerto No. 1 (G minor), Handel; Adagio from Piano Concerto No. 5, Beethoven; Canon in B minor, Schumann; "Dreams," Wagner; Introduction and Finale (cadenza by W. Middelschulte), Guilman.

Harry B. Jepson, New Haven, Conn.—In his recital on the Newberry organ in Woolsey Hall Sunday afternoon, Jan. 25, Professor Jepson played: "Sonata Chromatica," Yon; Pastoral, Roger-Ducasse; "Meditation-Elegie," Borowski; "Fantasia et Chorale" ("L'Orgue Mystique," No. 5), Tournemire; "Alia Marcia," Rebikoff; "Reproche," Karganoff; "Tu es Petrus," Mulet.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University Sunday afternoon, Feb. 15, Mr. Galloway made use of the following compositions: Toccata in D minor (Doric), Bach; Fanfare, Lemmens; "A Memory," G. W. Stebbins; Sonata in D minor, Mally; Scherzo-Cantabile, Lefebvre-Wely; "May Night," Palmgren; Finale (Sixth Symphony), Widor.

Daniel R. Philippi, St. Louis, Mo.—Mr. Philippi, organist of Christ Church Cathedral, arranged "an hour with Schubert" for his organ recital Sunday afternoon, Jan. 25. His offerings included the following: Symphony in B minor (Unfinished); Serenade; "The Sea"; "Ave Maria"; "The Erl King"; "Moment Musical" in F minor, No. 3; Military March, No. 1.

In a recital on the evening of Feb. 15 at the cathedral Mr. Philippi played: Overture to "Coriolanus," Beethoven; Chorale Prelude, "A Rose Bursts Forth," Brahms; "Kamennol Ostrow," Rubinstein; Prelude in C sharp minor, Rachmaninoff; "The Bells of St. Anne de Beaupre," Russell; "Meditation," Bach; Gounod; "Ronde Francaise," Boellmann; Evansong, Schumann; Chorale in B minor, Franck.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following programs in his short recitals before the evening service at the Church of the Pilgrims:

Feb. 8—Suite, "Harmonies of Florence," Seth Bingham.

Feb. 15—Introduction and Scherzo, W. S. Hoyte; Rhapsody, No. 3, Herbert Howells; Pastoral in G major, Aloys Klein.

Feb. 22—Toccata, Andriessen; Verset, Claussmann; "Legende Romantique," Mansfield.

Russell Gee, Painesville, Ohio—In a recital at Lake Erie College Sunday afternoon, Feb. 1, in honor of Mrs. Lucy Dow Cushing, dean of Lake Erie College from 1924 to 1931, Mr. Gee played the following program: Prelude and Fugue in B minor, Bach; Aria for the G String, Bach; "An Elizabethan Idyll," Noble; "Colloquy with the Swallows" (From "Scenes from the Life of St. Francis"), Bossi; "Fireside Fancies," Clokey; Largo (From "New World" Symphony), Dvorak; "Piece Heroique," Franck.

Roberta Bitgood, F. A. G. O., New York City—In her Thursday noon recitals at the First Presbyterian Church Miss Bitgood played these programs in February:

Feb. 5—Fugue in C, Buxtehude; Prayer and Cradle Song, Guilman; "Water Sprites," Nash; Festival Prelude on "Ein Feste Burg," Faulkes.

Feb. 12—Festival Prelude in A (Introducing "America"), Boslet; Largo ("New World" Symphony), Dvorak; Cantilena, Higgs; "Pomp and Circumstance," No. 1, Elgar.

Feb. 19—"Vision," Rheinberger; "In Fairyland" Suite ("The Enchanted Forest" and Idyl), Stoughton; Prelude and Fugue in A minor, Bach.

Feb. 26—"Adoration," Mauro-Cottone; "Sunset in a Japanese Garden," Foster; "Water Music" Suite, Handel.

Virgil Fox, La Salle, Ill.—In a recital before the District of Columbia chapter of the A. G. O. at the Church of the Epiphany, Washington, D. C., Jan. 13 Mr. Fox played: Prelude and Fugue in B minor, Bach; Adagio from Concerto 2, Bach; Allegro from Symphony 2, Vienne; "Clair de Lune," Karg-Elert; Canon in

B minor, Schumann; Festival Prelude on "Onward, Christian Soldiers," Price; "Arpa Notturmo," Yon; "The Bells of St. Anne de Beaupre," Russell; "Marche Religieuse," Guilman.

Fred Faassen, Zion, Ill.—In his recitals at Shiloh Tabernacle, broadcast by station WCRD, Mr. Faassen has played these recent programs:

Sunday afternoon, Feb. 1—Allegretto in B minor, Guilman; Offertoire in E flat, Wely; "Ave Maria," Schubert; "Romance sans Paroles," Davidoff; "A Cloister Scene," Mason; "The Lost Chord," Sullivan.

Sunday morning, Feb. 7—Chorale Prelude on the tune "Stracathro," Noble; "Funeral March and Seraphic Chant," Guilman; "Ode to the Mountains," Mason; Prelude in D, Rogers; Communion in G, Batiste.

Sunday morning, Feb. 15—Overture in C minor and major, Adams; "Dreams," McAmis; "In the Garden," Goodwin; Adagio, Collin; "Caress," Grotton.

Sunday afternoon, Feb. 15—Overture to "Lohengrin," Wagner; "Ode to the Mountains," Mason; Pastoral, Foote; "Finlandia," Sibelius; "Eventide," Frysinger.

Frederick Stanley Smith, Hickory, N. C.—At the Village Chapel, Pinehurst, during January Mr. Smith played: "Gesu Bambino," Yon; "To a Water Lily," MacDowell; "Marche Russe," Schminke; Largo, "New World" Symphony, Dvorak; Love Song from the Sketch Book, Nevin; Processional March, Kinder; "Benediction Nuptiale," Dubois; "In the Woods," Durand; Meditation-Elegie, Borowski; "Entre du Cortège," Dubois; Prelude from Third Sonata, Guilman.

Feb. 8, at St. John's Lutheran Church, Salisbury, N. C., he played: "Introspection," "Spring Morn," "Retrospection" (MS), and Finale, Frederick Stanley Smith.

Feb. 15 at Corinth Reformed Church, Hickory, N. C., Mr. Smith played: Prelude, Third Sonata, Guilman; "Paeon" (dedicated to Professor Smith), Timmings; March on a Theme by Handel, Guilman; "Retrospection," Frederick Stanley Smith.

Carl Wiesemann, Dallas, Tex.—In a program of Russian music at St. Matthew's Cathedral Feb. 10 Mr. Wiesemann played these compositions: Prelude in G minor, Rachmaninoff; "At the Convent," Borodin; "The Flight of the Bumble-Bee," Rimsky-Korsakoff; Andante Cantabile (Symphony 5), Tchaikowsky; Serenade, Rachmaninoff; Allegro con grazia (Symphony 6), Tchaikowsky; Melody, Rachmaninoff; "Marche Slav," Tchaikowsky.

C. I. Valentine, Flushing, N. Y.—The dedicatory recital on the Hook & Hastings organ in St. John's Episcopal Church was given by Mr. Valentine the afternoon of Jan. 4. He played these selections: Concert Overture in C minor, Hollins; Largo, Handel; "To a Wild Rose" and "To a Water-Lily," MacDowell; Improvisation on the Melody of the Westminster Chimes; Fantasia and Fugue in G minor, Bach; Revery, Dickinson; "Pilgrims' Chorus," Wagner; Andante Grazioso, Lemare; Improvisation on Familiar Hymn-tunes.

Ralph Brigham, Rockford, Ill.—In a recital at Grace Methodist Church Jan. 23 Mr. Brigham played: Overture to "Stradella," Flotow; "The Old Refrain," Kreisler; Suite from "Water Music," Handel; "Chiniserie," Swinnen; "L'Organo Primitivo," Yon; Barcarolle, Dethier; "Marche Heroique de Jeanne d'Arc," Dubois.

Margaret J. Pettigrew, Muncie, Ind.—In a recital at the High Street Methodist Church Saturday noon, Jan. 24, Miss Pettigrew presented these offerings: March and Chorus from "Tannhäuser," Wagner; "Träumerei," Schumann; "Smilin' Through," Penn; March from "Tales from Arabian Nights," Stoughton; "From Chapel Walls," Hoeck; "Midnight Bells," Kreisler; "The Slumber Boat," Gaynor; "Legende," Friml; Londonderry Air, Old Irish Tune; Rhapsody, Silver; "A Memory," Nearing; "Marche Pontificale," Gounod.

Francis E. Aulbach, Chicago—In his recital at the Church of the Epiphany Sunday evening, Feb. 8, Mr. Aulbach played: Passacaglia, Bach; "Wachet auf, ruft uns die Stimme," Bach; "Little Bells of Our Lady of Lourdes," Gaul; "Vesper Processional," Gaul; Toccata in D, Becker.

William H. Barnes, Chicago—Mr. Barnes played the following selections in a recital at the Masonic Temple in Tucson, Ariz., Feb. 13: "Caprice Heroique," Bonnet; Reverie, Bonnet; Scherzo, Rogers; Andante ("Grande Piece"), Franck; "Evening Harmonies," Karg-Elert; Nocturne, Ferrata; Prelude to "Lohengrin," Wagner; "Beside the Sea," Schubert; Finale (First Sonata), Guilman.

Edward S. Breck, Newark, N. J.—Mr. Breck played these selections in a recital

at the Community Church of Mountain Lakes, N. J., Feb. 22: Aria (from Tenth Organ Concerto), Handel; Cantilena, Mally; Arabesque, Vienne; "Scheherazade" (Symphonic Suite), Rimsky-Korsakoff; "Grande Offertoire de Ste. Cecile," Batiste; "Idylle," Bossi; Adagio Pathétique, Godard; "Mirror Reflecting Pool," Shure; "In Paradisum," Dubois.

Elmer A. Tidmarsh, Schenectady, N. Y.—In his recitals at Union College on Sunday afternoons Mr. Tidmarsh has played: Feb. 1—Rhapsody, Cole; Prelude and "Liebestod" from "Tristan and Isolde," Wagner; "Lotus Land," Cyril Scott; "The Bells of St. Anne de Beaupre," Russell; "To a Water Lily," "To a Wild Rose" and "To a Deserted Farm," MacDowell; Londonderry Air; Andante Cantabile, Tchaikowsky; "Ride of the Valkyries," Wagner.

Feb. 8—"Finlandia," "The Bells," "Valse Triste" and "Romance," Sibelius; "Fireside Fancies," Clokey; "Pictures at an Exhibition," Moussorgsky.

Herman F. Siewert, Winter Haven, Fla.—In a recital Feb. 17 at the First Presbyterian Church Mr. Siewert played: "March of the Priests," from "Athalie," Mendelssohn; "At Evening," Kinder; "The Musical Snuff-box," Lladoff; "Caprice Viennois," Kreisler; Toccata in G minor, H. Alexander Matthews; Toccata and Fugue in D minor, Bach; "Liebestraum," Liszt; "The Squirrel," Weaver; Finale from First Symphony, Vienne.

Walter Wild, F. R. C. O., Brooklyn, N. Y.—In the sixth program of his series of ten recitals at the Clinton Avenue Congregational Church, played on the afternoon of Jan. 25, Mr. Wild presented these offerings: Allegro moderato from Concerto No. 4, Handel; Chorale Preludes: "All Mankind Alike Must Die" and "I Call to You, Lord Jesus Christ," Bach; Allegro moderato from Sonata No. 5, Bach; Second Suite in C, Boellmann; Cantilena in E flat, Piere; "Noel," Dubois; "Alleluia," Dubois.

Lester W. Groom, Chicago—In a recital at Kemper Hall, Kenosha, Wis., Jan. 31 Mr. Groom, organist and choirmaster of the Church of the Ascension, played this program: Fantasia and Fugue in G minor, Bach; "Lied des Chrysanthemes," Bonnet; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "Clair de Lune,"

Karg-Elert; Chorale Prelude, "O Mensch, bewein' dein' Sünde Gross," Bach; Allegro from Flute and Piano Sonata, Bach; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; "In Paradisum," Dubois; Toccata, "Tu es Petrus," Mulet; Slumber Song, Groom; Chorale in A minor, Franck.

Charles F. Black, Jamestown, N. Y.—In an hour of worship through music at the First Presbyterian Church Sunday afternoon, Feb. 8, Mr. Black played: "Toccata per l'Elevazione," Frescobaldi; "In dulci Jubilo," Bach; Chorale in B minor, Franck; "Moment Musical" in F minor, Schubert; "The Angelus," Lemare; "The Cuckoo," Arensky; "Roulade," Bingham; Serenade, Albeniz; Second Toccata, Rogers.

Philip La Rowe, Ann Arbor, Mich.—Mr. La Rowe played the following graduation recital at the University of Michigan Feb. 4: Sonata in D minor, No. 1 (Introduction and Allegro, Pastorale and Finale), Guilman; "Ronde Francaise," Boellmann; Toccata, Adagio and Fugue in C, Bach; "Legend of the Mountain," Karg-Elert; Finale, La Rowe; "Ave Maria," Reger; Toccata, "Thou Art the Rock," Mulet.

Ruth Frances Hope, New York City—In a recital at the Actors' Lounge, "99 Steps from Broadway," Mrs. Hope played: Fugue in D major, Bach; "Prelude et Petit Canon" d'Indy; "Romance," Bonnet; "Priere a Notre Dame," Boellmann; Minuet, Salome; "Marche Religieuse," Gigout.

Shure's Suite Used with Sermon.—The "sermon with music" innovation was used with pronounced success at St. Joseph's Episcopal Church, Detroit, Mich., on Jan. 25 by William I. Green, in collaboration with the rector, the Rev. William R. Kinder. The Scriptural quotations preceding each number of R. Dean Shure's suite, "Through Palestine," were read by the rector, followed by Mr. Green's interpretation on the organ. The idea of having a sermon with music, especially at the evening service, is proving to be successful. This particular suite by Mr. Shure was used in over 700 churches during the first year of its publication.

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Combined Lutheran Chorus of Minneapolis, 1000 Voices



THE PICTURE shows the Minneapolis Lutheran combined chorus numbering over 1,000 voices. The entire group was so large it was impossible to get them all into the picture. This chorus was directed by Professor Robert N. Pearson, director of music at Minnesota College and organist-choir-master at Calvary Lutheran Church.

Seated at the large four-manual Kimball organ is Miss Marion Hutchinson, F. A. G. O., organist at the Central Lutheran Church. She rendered several organ numbers as a part of the service. Miss Vancie Johnson and George N. Belsheim served as accompanists. This chorus sang at the large Minneapolis Municipal Auditorium

Sunday evening, Nov. 9, in connection with the mass meeting of the Lutheran churches of that city, celebrating the four-hundredth anniversary of the Augsburg Confession. There were over 12,000 people in the audience, many thousands were turned away and the Central Lutheran Church conducted an overflow meeting at which over 2,000

were in attendance. The Minneapolis Lutheran combined chorus was composed of members from the various synods in Minneapolis, representing more than seventy-three churches. The success of this big undertaking is due largely to the untiring efforts of the director, who has made an enviable record as choirmaster in the twin cities.

GIFT FOR ST. LOUIS CHURCH

Peters Memorial Presbyterian Edifice to Have Kilgen Organ.

One of the growing churches in St. Louis, the Sidney Street Presbyterian, is the recipient of an endowment from the S. H. Peters estate. This family for many years has taken an active interest in church affairs, there being several parishes in St. Louis which have received financial assistance from members of the family. The gift to the Sidney Street Church will take the form of an attractive edifice to be known as the Peters Memorial Presbyterian Church, and in it will be installed a three-manual Kilgen organ. The Rev. John Thomas, pastor of the church, is an organ enthusiast and with his wife, who is an organist, has taken much interest in the specification, which is as follows:

GREAT ORGAN.

Open Diapason (tenor C), 16 ft., 49 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 12 pipes, 61 notes.
Philomela, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 notes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Ripieno Minore, 4 rks., 122 pipes, 244 notes.
Ripieno Maggiore, 8 rks., 183 pipes, 366 notes.
Ripieno Fondament, 8 rks., 488 notes.
Tuba Harmonic, 8 ft., 61 pipes.
Chimes (Deagan), 25 notes.

Harp, 49 bars.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 12 pipes, 73 notes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Quintadena (synthetic), 8 ft., 73 notes.
Flute d'Amour, 4 ft., 73 pipes.
Salicet, 4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Wald Horn, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Contra Dulciana (tenor C), 16 ft., 61 pipes.
Violin Diapason, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 12 pipes, 73 notes.
Dulcet, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 notes.
Orchestral Oboe (synthetic), 8 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Chimes (Deagan), 25 notes.
Harp, 49 bars.

PEDAL ORGAN.

Contra Bourdon (resultant), 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Tuba Profunda, 16 ft., 12 pipes, 32 notes.
Chimes, 25 notes.

Activities at Midmer-Losh Factory.

Midmer-Losh, Inc., of Merrick, L. I., N. Y., have been awarded the contract to build a three-manual organ for old St. Peter's Catholic Church at Saratoga Springs, N. Y. The Midmer-Losh factory also is building organs for St. John's Catholic Church, Cliffside, N. J.; St. Pascal of Babylon Catholic Church, South Hollis, L. I., and St. Mary Magdalene Church, Springfield Gardens, L. I. They have shipped a residence organ for Arthur Andersen,

Winnetka, Ill., and will also ship an organ to the United Presbyterian Church, Goodyear Heights, Akron, Ohio, and have finished a three-manual practice organ in the home of Lawrence Rasmussen, Farmingdale, L. I.

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KILGEN FOR ELIZABETH, N. J.**Contract Awarded for Three-Manual for St. Michael's Church.**

Indicative of renewed activities in the organ field is the fact that George Kilgen & Son, Inc., of St. Louis have received five contracts during the last thirty days through their St. Louis office. Among these is an order to build for St. Michael's Catholic Church of Elizabeth, N. J., a three-manual according to the following scheme:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 12 pipes.
Philomela, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 85 pipes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 85 pipes.
Flute, 4 ft., 61 notes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Tromba, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 85 pipes.
Voix Celeste (Tenor C), 8 ft., 73 pipes.
Aeolsharp, 2 ft., 61 notes.
Viole d'Orchestre, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Sallcet, 4 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Fugara, 4 ft., 73 pipes.
Ripieno Minore, 4 ranks, 122 pipes, 244 notes.
Ripieno Maggiore, 6 ranks, 183 pipes, 366 notes.
Ripieno Fondamento, 8 ranks, 488 notes.
Solo Trumpet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Vox Humana Tremolo.
Swell Tremolo.

CHOIR ORGAN.

Gelgen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Violin, 4 ft., 12 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp, 61 bars.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 notes.
Sub Bass, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Contra Violone, 16 ft., 44 pipes.
Bass Flute, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Tuba Profunda, 16 ft., 32 pipes.
Chimes, 25 notes.

Fred Maurer, 82 years old, for sixty-one years a business man of Wilton, Iowa, and for fifty-two years organist in Zion Lutheran Church, died Jan. 26 as a result of a stroke of apoplexy which he suffered in his store.

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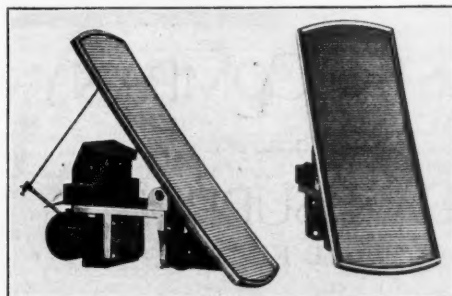
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Newell Robinson



NEWELL ROBINSON, F. A. G. O., was at the organ for the service of choral evensong sung by the Festival Choir Association of the Episcopal Diocese of Pennsylvania in the Memorial Church of the Advocate, Philadelphia, on the evening of Jan. 28, directed by Harold Wells Gilbert. The association is composed of the choirs of churches in the diocese and the service drew a large audience. As a prelude Mr. Robinson played Seth Bingham's "Intercession." The anthems were Rollo Maitland's "The Lord Is My Light," "Crossing the Bar," by Bridge, and Martin's "O Come before His Presence." The Magnificat and Nunc Dimittis were those of Tours in D. The Rev. N. Herbert Caley delivered the address.

Kilgen & Son Annual Meeting.

The annual meeting of George Kilgen & Son, Inc., was held Feb. 9. The stockholders elected the same officers to serve for another year. They are: Charles C. Kilgen, president; Alfred G. Kilgen, first vice-president; George J. Kilgen, second vice-president; Charles Kilgen, Jr., treasurer, and Eugene R. Kilgen, secretary. Alfred Kilgen will continue in charge of the New York office, George Kilgen will remain in Los Angeles, while the other three officers of the firm will have headquarters at the plant in St. Louis. While the effect of the depression in business was felt to some extent, the month of January, 1931, proved to be one of the most active of the last twelve months, showing sales for that period to have been exceeded only once in the history of the company.

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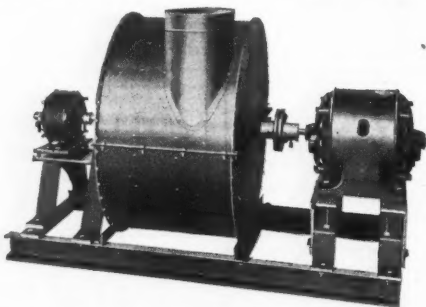
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Who's Who Among the Organists of America

Alfred Lee Booth.

St. Louis, and especially its largest suburb, Webster Groves, may well be proud of Alfred Lee Booth. Born in that town, he grew up to be organist and musical director of the Webster-Groves Presbyterian Church, and has held that position with singular distinction for fifteen years. And the Missouri chapter of the American Guild of Organists has for three successive years elected him as its dean.

Mr. Booth was born Oct. 13, 1892. During his boyhood he took up the study of piano and theory under a local teacher, Miss Mary Allen, while attending the public schools. After graduation from high school he went to Princeton University, from which he was graduated in 1915. While at the university he was organist of the First Presbyterian Church and in his senior year was organist at the university chapel. He also conducted the Princeton orchestra and the orchestra of the Triangle Club.

Immediately after leaving Princeton he studied composition for several months under Dr. Ernest R. Kroeger of St. Louis and assumed direction of the music in the Webster Groves Presbyterian Church. This church has grown from a membership of 700 to one of 1,500 since he first took his seat on the organ bench. In 1925 an auditorium seating 1,000 people was built and a three-manual Kimball organ was installed. Mr. Booth has a paid quartet and two choruses, one of the latter consisting of young people of high school age. For a time he also conducted a local choral club named after Jessie L. Gaynor, who spent the last years of her life in Webster Groves.

Mr. Booth has composed several pieces for the organ and they have been performed from manuscript in St. Louis, but have not thus far been published.

When not engaged in musical activity Mr. Booth is an insurance man, he and his father conducting an agency in connection with the Webster Groves Trust Company. The bank and the church adjoin each other, so that Mr.

Alfred L. Booth



Booth has not far to travel in dividing his service between two masters.

Mr. Booth married Miss Mary Moffett on June 14, 1921. Mrs. Booth is a graduate of the Mary Blackwell Stevenson Piano School of St. Louis. Mr. and Mrs. Booth have two boys, 7 and 4 years old.

Howard L. Ralston.

Howard L. Ralston, Mus. B., A. A. G. O., who has assumed his post at the new Skinner organ in the Second Presbyterian Church of Washington, Pa., as announced previously in The Diapason, is now giving recitals on the instrument in the beautiful edifice just completed. He left Shorter College at Rome, Ga., to take up his duties at Washington. Though not yet 30 years old, Mr. Ralston has made good use

Howard L. Ralston



of the fine organ training received by him and has established himself as a thoroughly capable organist.

Mr. Ralston was born at Claysville, Pa., July 23, 1902. He studied piano and organ under Miss Alice Andrew at Washington, Pa., and then entered Muskingum College, from which he was graduated in 1925. He studied organ at the same time under Edwin Arthur Kraft of Cleveland and spent one summer at the University of Michigan as a pupil of Palmer Christian. In 1927 and 1928 he was enrolled at Curtis Institute in Philadelphia and studied organ under Dr. Lynnwood Farnam and composition under Reginald Mavis. At present he is doing work toward the degree of master of arts at Carnegie Institute of Technology in Pittsburgh and studying organ under Dr. Caspar P. Koch.

Mr. Ralston taught organ and theory at his alma mater, Muskingum College, from 1925 to 1927 and was organist and choir director of the college church from 1921 to 1927. From 1928 to 1930 he was at Shorter College, teaching organ and theory. In the summer term of 1929 he taught organ at the University of Georgia. In October, 1930, he received the appointment to the Washington, Pa., position.

Mr. Ralston is the composer of two anthems, in addition to other compositions still unpublished.

Grace Halverson.

Miss Grace Halverson, talented Detroit organist and pianist, who is doing work that attracts most favorable attention at Wesley M. E. Church, was born in Chicago. Her father being a minister, she became a devotee of church music in early years, playing church services since the age of 14. Her first organ study was under Frederick Alexander, director of the Michigan State Normal Conservatory at Ypsilanti, which is a part of the Michigan State Normal College, of which she is a graduate. At Northwestern University she did her organ study with Edwin Stanley Seder and played the organ at Emmanuel Methodist Church, Evanston. Her piano and organ study were continued with Guy Filkins of Detroit and Boguslawski of Chicago.

In 1920 Miss Halverson became organist of the First Methodist Church of Pontiac, Mich., where she gave organ recitals every Sunday evening. In 1927 Wesley Methodist Church appointed her to preside over its four-

manual Austin and to direct the choir and solo quartet. Under her direction a group of serious choir singers have contributed a distinct service to the church in the nature of monthly musical services. This season thus far they have given the cantatas "The Wonder Child," by Reiff; "The Woman of Sychar," by Stoughton, and a Mendelssohn program. Every Sunday evening as part of the service a short organ recital is played.

The past four summers Miss Halverson has spent her vacation playing at the historic Central Methodist Church of Detroit, which possesses a four-manual Skinner organ. She has given recitals in the winter series at this church and broadcast recitals for the Detroit Free Press and Detroit News radio stations.

Miss Halverson is active in the Tuesday Musical Club of Pontiac, appearing yearly as piano soloist. She has also played for the Women Organists' Club and the Michigan chapter of the American Guild of Organists, of which organization she is a member.

Program by Chicago Women March 2.

The Chicago Club of Women Organists has arranged a very interesting program to be presented at the organ salon of the W. W. Kimball Company on the evening of March 2. Four members of the club will play groups of organ selections and the quartet of the First Presbyterian Church of Austin, of which Miss Alice R. Deal is organist and director, will sing a number of anthems. There will be a group of Christmas quartet numbers, then the anthem "Daughters of Jerusalem," by King, and next a group of Easter selections. The organ numbers and performers will be: Toccata from Fifth Symphony, Widor; "Christmas in Settimo Vittone," Yon, and "The Holy Night," Buck (Margaret Zoutendam); "Gethsemane," Malling; "The Tumult in the Praetorium," from the Passion

Miss Grace Halverson



Symphony, de Maleingreau; Passion Chorale, "O Sacred Head Once Wounded," Reger (Ramona Beard); Chorale Prelude, "O Mensch, bewein dein Sünde gross," Bach, and Prelude to "Lohengrin," Wagner (Grace Symons); "Easter Morning on Mount Rubidoux," Gaul, and "Christus Resurrexit," Ravanello (Ella Cecile Smith).

Karl O. Staps, organist and choir-master of St. John's Cathedral in Denver, Colo., conducted a special musical service of high merit on the afternoon of Feb. 8. A large part of the program was devoted to negro spirituals and Mr. Staps played the Largo from Dvorak's "New World" Symphony.

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881 Christ, the Lord, is Risen Today.....T.		.12
906 He is Risen.....A. or B.		.16
GAINES, SAMUEL RICHARDS		
923 Again the Lord of Life and Light.....T.		.15
916 Day of Resurrection.....S. (ad lib.)		.16
907 We Follow On, O Master!.....A. or B.		.12
HOSMER, E. S.		
921 Ye Men of Israel.....B.		.15
LEMONT, CEDRIC W.		
886 God Hath Sent His Angels.....B.		.12
896 Golden Harps are Sounding.....S.		.15
MUELLER, CARL F.		
922 I Say to All Men, Far and Near.....T.		.15
SCOTT, CHARLES P.		
852 Blest Easter Morning (Violin or 'Cello Obl.).....S. or T.		.12
THOMPSON, JOHN WINTER		
880 Day of Resurrection, The.....T.		.12
VINCENT, CHARLES		
897 Resurrection Morn, The.....S. & B. (ad lib.)		.15

Carol Anthems for Mixed Voices

CAMPBELL, BRADFORD		
778 Welcome, Happy Morning.....T.		.15
MACY, J. C.		
222 Light of Easter, The.....S. B.		.10
SOULEE, WM. T.		
101 Lord, Our Saviour's Risen, The (Violin Obl.) A. (S. Obl.)		.12

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Pipe Organ Caprice Theme of Writer in Atlantic Monthly

[The following article by an anonymous writer, dealing with "Pipe Organ Caprice," which was published in the February issue of the Atlantic Monthly, will evoke a smile from the most hardened organist.]

Every seasoned organist likes to talk about "managing" a pipe organ, and I used to wonder why. Nobody speaks of "managing" a piano or a piccolo. But neither of these instruments has the capacity or the capriciousness of the organ; nor do they present such a fine array of petty errors from which to choose.

To begin with, the manager of an organ has forty white keys and twenty-five black ones on each of four keyboards; a similar number under his swinging feet; a set of white slides, the shape of a domino, representing all gradations of volume; and a dozen red and green ones which make every note on the organ play an octave higher and an octave lower as well as itself. Before essaying to touch a key of an organ, therefore, however delicately, the performer must look carefully to his properties and set his stage, to see what he has "on." One careless flick of a fingernail on a piston will completely change the scene.

In short, a wrong note is innocuous compared with a wrong stop. It always comes as a surprise when an organist lays tentative hands on a diminished seventh chord, expecting to hear a plaintive suggestion from the back of the church, vox coelestis, when by inadvertence he has tapped down an opheicleide. Now an opheicleide is a very loud and snappy stop, second only in abruptness to a tuba mirabilis. One may not take back the opheicleide. He is history.

Some known errors may be the player's fault; some may be entirely the organ's. Every player of experience has at some time played the wrong note, or the wrong manual, pulled the wrong stop, or forgotten his hymn-book, all directly traceable to his own oversight. But more distressing than these, because unpreventable, is the trick an organ sometimes has of "ciphering" on you.

A violin, when left severely alone, at least will not play. But an organ will. Suddenly, for no reason at all, some pipe will begin, as they say, to "speak." If it is a ladylike dulciana or viole d'orchestre, one may play loud music and mask the symptoms. But if the open diapason is afflicted it is possible only to shut off the motor and descend to the Sunday-school piano. I have known an organ to "cipher" through a whole church service and stop suddenly with the benediction like a naughty child.

Anyone also has a right to feel aggrieved when, having set his organ for "Still, Still with Thee," he waits with thrilled soul for his undaunted maris, and upon his surprised eardrums the full organ responds with trumpets and stentorphone, "Yah—yah—yah!"

There he is, playing it himself, and nothing to blame but an innocent-looking foot lever which is on, but has failed to light up a green light simply because the bulb has quietly burned out. The most gentle of congregations will hold an organist responsible for such an error; for, if he is not to blame, just say who is. He certainly seems to be in sole charge.

Then the belt may come off the motor and silence the organ in toto. All the B flats may refuse to play, or the A flats may choose to play all the time. A modern organ can be played with a wisp of drapery from a cassock, or by the corner of a cuff. To approach an instrument that speaks whenever its keys are depressed a thirty-second of an inch, one should certainly wear something other than the flowing robe of the A. G. O.

The player of an old-fashioned tracker organ, who had to exert pounds of pressure on his keys—more pressure for more noise—did not have this delicate difficulty to contend with; but we must admit that he was more likely to get a wen on the back of his hand.

A young organist as a rule makes more mistakes than an old one. For

George H. Clark at Casavant in Grace, Oak Park



GEORGE H. CLARK, organist and choirmaster of Grace Episcopal Church, Oak Park, played the first of a series of six Lenten organ recitals in Grace Church Sunday afternoon, Feb. 22, at 5:15. Programs will be given on the

succeeding Sunday afternoons at the same hour. Mr. Clark has for the last few years marked the seasons of Advent and Lent with recitals. He always has a large and appreciative audience. The organ is a Casavant four-manual.

instance, an old man would never "step on his pedals"—a thing that every young organist at one time or another does. The young organist has already shut off the power; why should the organ function in any way? But the wind has not been thoroughly cleaned out of the pipes as yet, and as the minister says impressively, "Saul took his sword, and fell upon it," the organist, in slipping quietly from his bench, steps on the pedals, which respond "Poo—ooh!" somewhat like a very large dying animal. There is nothing to do about it—except to remember all the rest of a lifetime not to do it again.

But even the wary old-timer can be surprised by a new one. It is perfectly possible for a stricken organist to look up from his instrument during the benediction, with his organ light-heartedly set for the "Priests' March" fortissimo to waltz his congregation out of church, and to see his choir standing with hymnals ready for the seven-fold Amen, pianissimo—a new version of the Amen, especially rehearsed. It is too late to find the page: the preacher has already said, "World without end—" The organist may remember, if the fates are kind, that the Amen is in the key of G, and shake down all his loud preparations in the nick of time to give out to the choir a breath of a chord, zéoline, just as a suggestion, and listen with bowed head as the loyal group sing Amen seven times without accompaniment except the echo in the unfortunate organist's heart of "Verily, so let it be, Lord."

Even if he has attended church from babyhood, he can forget whether the invocation precedes or succeeds the doxology; he can completely forget the chords of the "Gloria"; and he can drop a piece of music on the pedals and spend his time during the prelude kicking it out of the way without success. Sheet music is harmless in comparison to a thick congregational hymn-book, for the hymn-book will immediately begin to play the pedals as it lies on them—steadily and in a bass voice. This does not refer to the book on the rack, which is not especially likely to fall off. But a fore-handed organist often has an extra hymn-book on the bench beside him with the place all found, and, as the Canadians say, he may drop it.

When one of the largest organs in the world was dedicated, a few outstanding men played on it for the benefit of the organists' Guild duly assembled. Every man present doubtless could have played a Bach fugue or two without notes; but only one man present could play them all. The clever little fellow who could chose one of the difficult ones for his show piece. He proceeded to play it about as well as

it could be played, having a great deal in his favor in that he had the most powerful instrument in the world under his fingers. He worked himself and his admiring colleagues to the glorious end, jammed on the full organ—the loudest musical noise in the world at the time—and clutched his last chord in two handfuls. The time-lag necessary to convey to his own ears what he was playing was very short. The chord was not merely a minor to major, or even in the wrong key. It was a totally foreign chord, related in no particular to the composition in question—an unearthly, awful, utterly astounding noise, and at the top of the organ's voice. Instantly every organist in the room began to applaud. They stood on the chairs. They would not stop until the performer began again to repeat every note of the fugue.

Now a Bach fugue, as every organist knows, is about twenty pages long, and contains measures of six inches and over, depending on the publisher. So it was some time before the chord in question was reached for the second time. The goodly fellowship was motionless with anxiety, when their brother, now thoroughly endeared to them, selected his notes with great care, and came down on the right chord, full organ with double growlers on the pedals, bombarde 32-ft., and turned his head completely round to smile at them. A great organist can do nothing so absolutely lovable as to make a mistake.

They all make them, and what a pleasure it is to see a really great man heel a pedal that should be toed! But the state of mind of an organist who has just blundered is that of unthinkable depression. He probably cares very little about living to play again. And yet, for this same organist there are frequently moments when, with the golden voice of his contralto above him, the silver voice of his tenor over yonder, and a skillful stopped diapason and flute d'amour beneath his fingers—a shutter closing under his feet at just the right moment to allow his voices to breathe together into perfect silence—he may feel that even hell is worth his while.

He may express, in the voluntary, whatever has befallen him (always excepting hatred)—exaltation, despair, fear, longing, thanksgiving, hunger, thirst or the pursuit of happiness. He may break every rule of the classic and add power and yet more power, tapping down diapasons here and there in proportion to his excitement, and horns if he has them, kicking open shutters, stepping on levers, lighting up lights—full organ "zulezt," plus tremolo.

For if it is true, and it is, that one

can make uncountable mistakes in managing a pipe organ, it is also true that one may do more original and creative things with it than with any other instrument—not even excepting the baton.

Death of Miss Evelyn L. Tallman.

Miss Evelyn L. Tallman, an organist of Des Moines, Iowa, died Dec. 6 after an illness of only one night, as the result of an attack of "flu." Miss Tallman was born Nov. 1, 1908, in Des Moines. Before she was 2 years old she manifested musical talent by being able to carry tunes and at 3 she played the piano. After graduation from Roosevelt High School in Des Moines she attended Cornell College, Mount Vernon, Iowa, for one year. She resumed her course in music at Drake University in Des Moines the following year and was graduated in 1929, receiving the degrees of bachelor of music and bachelor of science of music. She was an accredited junior in violin besides receiving her diploma in piano and organ. A part of the summer was spent at Northwestern University, where she studied choral work and organ with Horace Whitehouse. At the time of her passing she was organist at the First Methodist Episcopal Church, Des Moines, where she had served two years. She was also a teacher of piano class work in the public schools of Des Moines.

Piano and Organ in Partnership.

The two great potentates of the musical realm, the piano and the organ, joined in a program before the Chicago Club of Women Organists in the Kimball organ salon Feb. 2. Sophie M. P. Richter and Sallie R. Hadfield were the interpreters of the following program of interesting literature for this combination of instruments: "Invocation," Snor; Meditation, Mietzke (violin obbligato, George Leininger); Pastoral, Guilman; "Venetian Echoes," Pinto; Rhapsody, Demarest. The blend of the two instruments was lovely. The clear tone of the piano seemingly surrounded by the many voices of the organ was most effective. Assisting artists were George Leininger, violinist, and Lydia Leininger, accompanist. Mr. Leininger's solo appearance with the Seventh Concerto, by de Beriot, and Etude, by David, was heartily applauded. His sister was a sympathetic accompanist.

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RECITALS AT CEDAR RAPIDS

Bidwell's Municipal Programs Have Increasing Audiences.

Marshall Bidwell's recitals in the municipal auditorium at Cedar Rapids, Iowa, on the large new Skinner organ, have been changed to Sunday afternoons, with a consequent appreciable increase in attendance. Feb. 1 the audience was one of 800 people, a gain of 200 over that of the preceding Sunday. The programs are forty-five minutes long and begin at 5:15. The enthusiasm over these recitals assures the success of the new organ and the plan for regular recitals. Mr. Bidwell's recent programs have included the following:

Jan. 25—Overture to "Egmont," Beethoven; "Kol Nidrei," arranged by Lemare; "The Squirrel," Weaver; "The Rosary," Nevin; "By the Waters of Minnetonka," Lieurance; "Ride of the Valkyries," from "Die Walküre," Wagner.

Feb. 1—Toccata and Fugue in D minor, Bach; Nocturne, Mendelssohn; "Danse Macabre," Saint-Saens; "Traumerei," Schumann; Paraphrase on Themes from "Faust," Gounod.

In his recital Sunday afternoon, Feb. 8, Mr. Bidwell played: Prelude in A minor, Bach; Largo from Concerto for Two Violins, Bach; "To a Wild Rose," MacDowell; "Marche Militaire," Schubert; "Ave Maria," Schubert; Funeral March, Chopin; "Fantasy on Swiss Airs and Tempest in the Alps," Breitenbach.

CINCINNATI RECITAL SERIES

Noonday Organ Programs Mark Lent at Christ Church.

A series of noonday Lenten recitals is being given at Christ Church, Cincinnati, Ohio, of which Parvin Titus is organist and choirmaster. Each recital lasts half an hour. Among those who are scheduled to play and the dates are the following:

Feb. 18 and 20—Parvin Titus.
Feb. 25—C. Hugo Grimm, Plum Street Temple.

Feb. 27—Harold Frederick, St. Paul's Cathedral.

March 4—Mrs. Lillian Arkell Rixford, First Presbyterian Church.

March 6—Edward G. Mead, Miami University, Oxford, Ohio.

March 11—Frank B. Michael, Grace M. E. Church, Dayton, Ohio.

March 13—Robert F. Crone, assistant organist, Christ Church.

March 18—J. Alfred Schehl, St. Lawrence Church.

March 20—James Philip Johnston, Westminster Presbyterian Church, Dayton, Ohio.

March 25—Miss Lillian Tyler Plogstedt, Rockdale Temple.

March 27—Herbert Newman, First Church of Christ, Scientist.

April 1—Parvin Titus.

Lester Plays for Lecture.

William Lester, organist of the New First Congregational Church, Chicago, illustrated at the organ a lecture by Francis Neilson on "Bach and His Precursors" in the Rockefeller Chapel, University of Chicago, on the afternoon of Feb. 24. The program included: Fantasy on the Song "On Freudt Verzer," Hofhaymer; "Ave Maria," Arkadelt; Ricercare, Palestrina; "Miserere," Byrd; "Praeludium and Gagliarda," Gibbons; "Zwei Sarabanden," Froberger; Canzona, Frescobaldi; Air, Mattheson; Minuet and Rondo, Purcell; Air, Muffat; Ciacona in D, Pachelbel; Prelude in G, Sarabande in D and Fantasia in C, Bach; Adagio and Finale (Concerto for Organ, No. 1), Handel.

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FOR SALE—TWO-MANUAL TRACKER Hook & Hastings organ, twenty-one ranks. Excellent condition. Spencer Organo, installed now in Trinity Episcopal Church, Potsdam, N. Y. May be heard by appointment with Gilbert Macfarlane, organist, 80 Market street, Potsdam. For specifications, dimensions, terms of sale, etc., address Frazee Organ Company, Everett, Mass.

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FOR SALE—TUNING AND REPAIR business in California city. Twenty-five organs under yearly contract; others time and material. In good field for erecting. Address C-5, The Diapason. [4]

FOR SALE—ONE NEW TWO-MANUAL and pedal electro-pneumatic pipe organ, nineteen stops. Sacrificed at \$1,800. Howell Organ Company, Dixon, Ill.

FOR SALE—A SECOND-HAND DEAGAN harp, sixty-one bars, pitch A435. With electric action. Price \$250. Address C-2, The Diapason.

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Seattle Activities; Heeremans Series of Monthly Recitals

By JOSEPH H. GREENER, A. A. G. O.

Seattle, Wash., Feb. 16.—Before a large and very appreciative audience at the University Temple on Feb. 6 Harold Heeremans, organist of the Temple, gave a recital on the four-manual Kimball. Selecting his numbers from the masters of the contrapuntal school and from modern and ultra-modern composers, he again demonstrated his ability as a concert artist. French works were in the majority and perhaps the most enjoyable composition from that school to the audience was "Thou Art the Rock," by Mulet. To an encore the organist responded with a Cantilena by Wolstenholme. The program appeared in the February issue of *The Diapason*.

Mr. Heeremans is planning a series of these monthly recitals and I am sure that with a fine organ and a strong desire to give the best in organ literature he will receive public support. The next recital is planned for March 6 and the following program will be given: Prelude and Fugue in C major, Bach; Chorale Preludes, "Hark, a Voice Saith All Are Mortal," and "Blessed Jesu, at Thy Word," Bach; Allegro Vivace and Air, "Water Music" Suite, Handel; Chorale in A minor, Franck; "Sunshine and Shadow," Gale; Berceuse, Vierne; "Fiat Lux," Dubois; "En Bateau," Debussy; "At Twilight," Stebbins; Allegro molto and Fugue (Sixth Sonata), Mendelssohn.

Word has been received from John McDonald Lyon, organist and choir director of St. Clement's Episcopal, Seattle, who is in Paris studying organ with Marcel Dupre, telling of many opportunities to hear the French masters Mulet, Widor, Bonnet and Vierne. He says: "Perhaps the greatest thrill I have had is taking a lesson on the organ that Guilman once played and with Marcel Dupre at my side."

Ramblings of your correspondent reveal that the woman organists of this city are alert and give twilight recitals prior to the evening services. At the First Swedish Baptist Church, Jan. 25, Mrs. Fred Lind played as follows on the three-manual Austin: Lento Espressivo, Mendelssohn; Adagio (Second Sonata), Mendelssohn; Melody, Guilman. On Feb. 1 Miss Amy Erickson, organist of the Swedish Tabernacle, played: Fantasia on Church Chimes, Harriss; Meditation and Toccata, d'Ervy. On Feb. 8 Miss Katharine Robinson of the University Chris-

tian Church played on the four-manual Casavant: "Tranquillity," Galbraith; Serenade, Schubert; Fanfare, Lemmens. Mrs. Helen McNicoll of the First Christian Church played on the three-manual Austin: Intermezzo in F, Rheinberger; March, Handel; "Have Mercy upon Me, O God" (Chorale), Bach; Postlude in D, Smart; Prelude in G, Purcell; Fugue in D minor (The Giant), Bach; "Alleluia," Bossi.

The Western Washington chapter of the American Guild of Organists had its monthly luncheon meeting Feb. 5, with the dean, James Lewis, presiding. Plans are going forward for a public recital to be given at a later date in the First Presbyterian Church on the four-manual Austin. Interest was aroused when the dean read a letter from Frank Sealy, warden of the Guild, asking for a recitalist of this chapter to appear at the Guild convention this summer in Indianapolis. After considerable discussion the matter was left with the executive committee to find means of financing the proposition and to report at the next meeting in the early part of March.

Frederick C. Feringer has been appointed choir director of the First Presbyterian Church in addition to his regular duties as organist. Mr. Feringer is also director of the Lyric Club, connected with the church.

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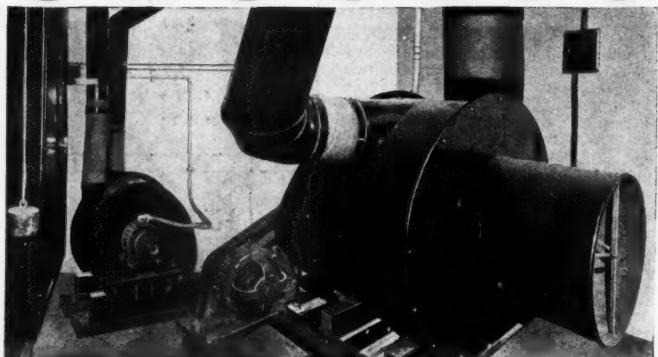
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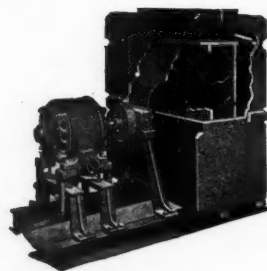
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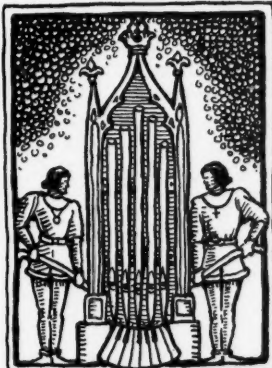
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